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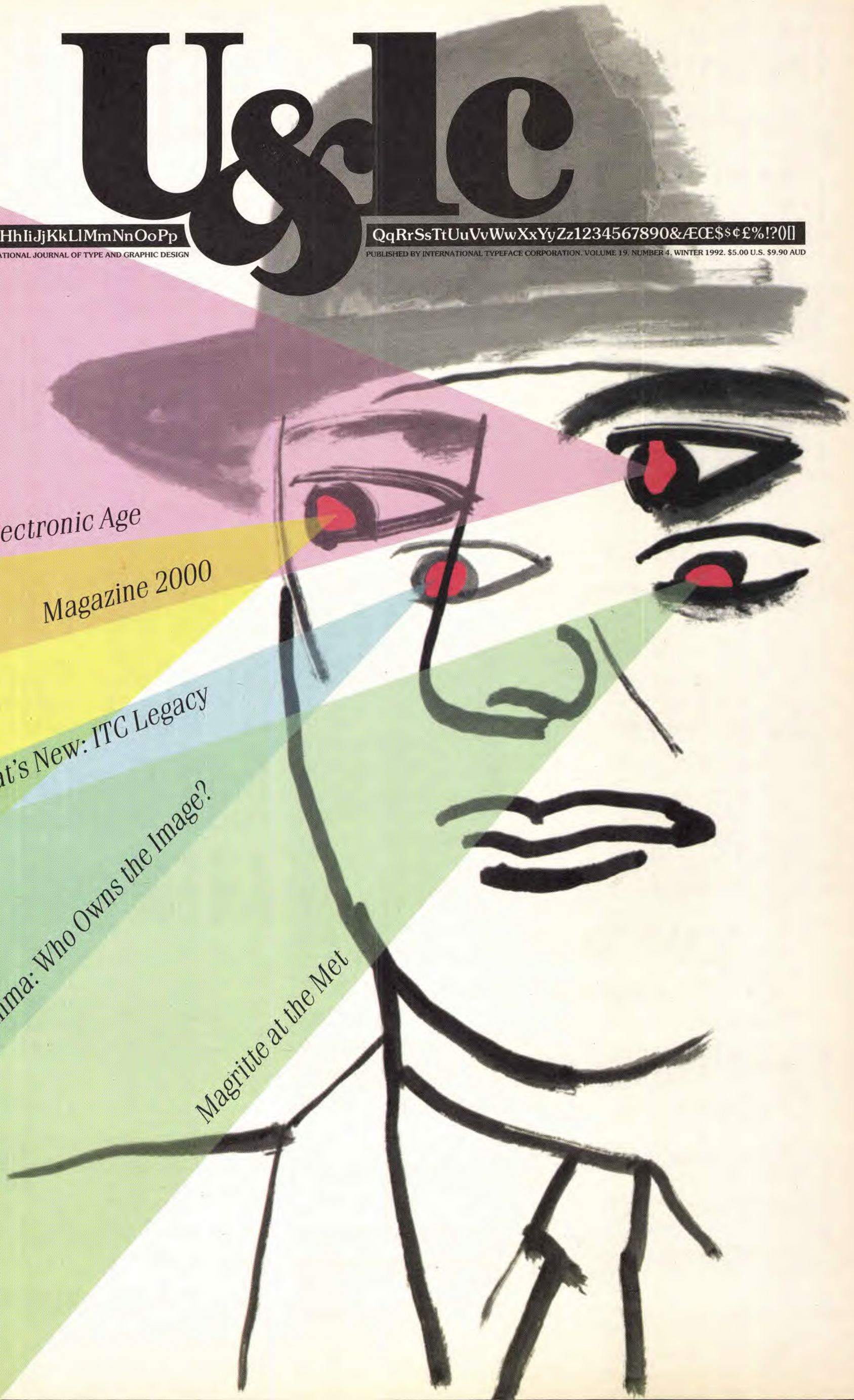
UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION. VOLUME 19, NUMBER 4, WINTER 1992. $5.00 U.S. $9.90 AUD



The Electronic Age

Magazine 2000

What's New: ITC Legacy

The Digital Dilemma: Who Owns the Image?

Magritte at the Met

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from Diehl.Volk

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ITC Zapf Dingbats from Monotype

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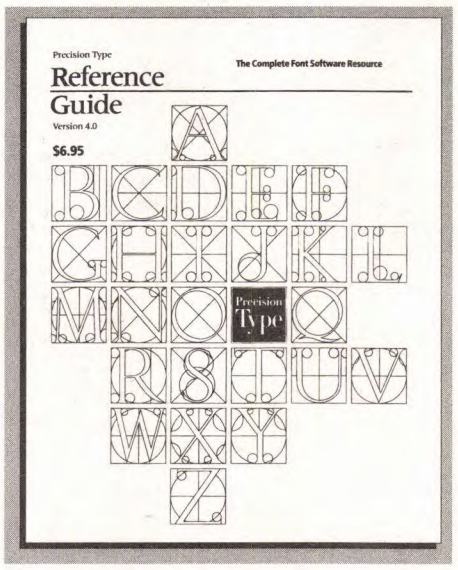

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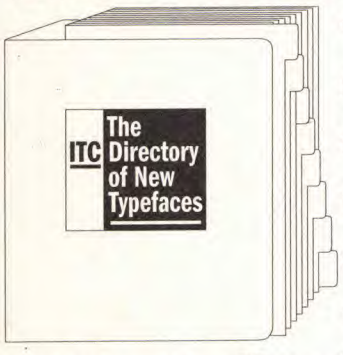

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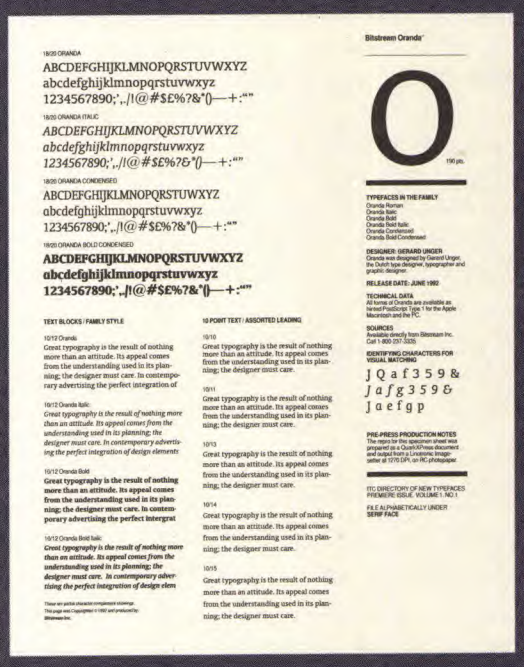

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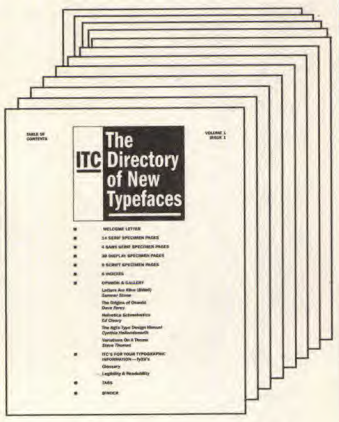

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MESSAGE FROM ITC

THE FUTURE OF THE TYPESETTING INDUSTRY

Mark J. Batty, President and CEO, ITC; Vice-President, ATypI

A summary of the recent keynote address for the Annual TIA (Typographers International Association) conference "The Color of Type held in Toronto."

The changes in typesetting technology have significantly altered the way type users work, the structure of the market and the nature and demand for the services of typographers. Typesetting has already moved from metal to phototypesetting to digital typesetting. This progression has affected who gets involved in the setting of type since it is no longer done exclusively by professionals. For example, with PostScript as the operating system for the graphic arts market the professional typographer has gradually lost control of some jobs that would have previously been set professionally and which are now being done by clients in-house.

Beyond this market, other type formats like TrueType are competing with PostScript, and the concept of having type "move" with a document is becoming a reality. These "open systems" for an office environment bypass both designers and typographers.

Changes in technology and the way technology is used by professionals and their customers is influenced by the economy. This has in turn changed the pricing of typesetting and has caused a cutback in all graphic arts work.

But good typography does have value. Here are some suggestions for promoting it:

- Provide value-added services such as kerning and typographic design to increase billing and to help reinforce ideas of service and quality.
- Provide secondary services such as advice on typeface use.
- Educate on how to create good typography.
- Promote the value of new typefaces in conjunction with good typography in sales messages and brochures.

For creating more of a market for typographic services in the future, I recommend the following strategies:

- Get detailed profiles of clients and their specific needs.
- Concentrate on service–provide exactly what is needed, on time, and on budget.
- Diversify the range of services offered, including developing skills needed to back clients' needs, e.g. page layout technology.
- Promote service rather than just typography. Do your customers need unusual alphabets, custom typographic work, work on logos?

Much has been said about typographers becoming full service shops. This can mean many things ranging from a shop that takes in output and cleans it up by professionally correcting kerning and page layout to a shop that offers color proofs, separations, short run printing and so on.

Another suggestion is changing the structure of your business by adding to it, by taking on partners or colleagues, but always being careful that service levels do not fall as a result.

Contact a wide customer base through marketing projects such as advertising in trade journals, involvement in trade and client organizations, market research on clients and their needs, telemarketing and distribution of brochures and catalogs. The more unusual the marketing projects, the more that they actively enforce the idea of perfect service, the better.

The process of making type easily available to all at low prices will continue. Since this has taken work away from typographers, type shops will have to work harder. With new technology those who are type specifiers do more in-house, but when quality matters, typographers have an important opportunity. More opportunity can come from exploring diversification, finding new customers, and adding new services.

In the meantime, the typographer should really understand customers and their needs, provide perfect service, offer a range of services for the customer base, and professionally market the range of services offered.

Doing all these things will win clients, and generate more business.

For a copy of the complete text of this speech, please write to Larraine Andreoni, ITC, 866 Second Avenue, New York, NY 10017.

Editor's Note: *It was most certainly not our intention to offend any of our readers with the presentation of Lee Harvey Oswald as an icon in the last issue of U&lc. For those who took exception to this page, we offer our sincerest regrets.*

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THE DESIGNERS

International Typeface Corporation would like to thank Paul Davis, Myrna Davis, Lisa Mazur, Angela Esposito, Chalkley Calderwood, Doug Rugh, and Haruetai Muodtong of Paul Davis Studio, New York for the design of this issue of U&lc.

Cover design: Paul Davis

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VOLUME NINETEEN, NUMBER FOUR, WINTER 1992

EXECUTIVE PUBLISHER: CHARLES M. WILHELM
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ADVERTISING SALES: CALHOUN & ASSOCIATES
(404) 594-1790 FAX: (404) 594-1849

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BY

STEVEN

HELLER

La Clairvoyance, *1936, oil on canvas, (21½ X 25½"), Private Collection, courtesy, Gallerie Isey Brachot, Brussels.*

DÉJÀ VU, ONCE AGAIN: MAGRITTE AT THE MET

Walking into the rooms of New York City's Metropolitan Museum of Art filled with canvases by René Magritte, the Belgian painter, was positively surreal. All at once I was reminded of the fact that virtually one of every ten portfolios I've reviewed as an art director over the past twenty years includes work based on Magritte. An equal ratio of illustrations published in the United States and Europe is either influenced by or pays homage to Magritte's distinctive methods.

Being surrounded by these major and minor works was eerie because I was amidst the mother lode of original images so commonly pilfered and parodied by my generation. For the average exhibition-goer, the Met's extraordinary, definitive retrospective of Magritte's life and work must be an enjoyable experience, but for me it raised nagging questions concerning honesty and originality.

René Magritte was practically unknown in the United States until the mid-1960s when publisher Ian Ballantine introduced a new, large-format softcover book known in the industry as a trade paperback. This book was as lavishly produced as any hardcover coffee-table book but was sold in greater quantity for half of the price. One of Ballantine's first titles was a collection of Magritte's now classic paintings. At that time, only the cognoscenti knew of the painter: photographer Duane Michals shot portraits of Magritte which appeared in *Esquire* and *Print* magazines, and certain of Magritte's paintings were often reproduced in some other publications. Indeed, while a 12-year-old art student I myself gravitated toward his few paintings then on permanent exhibition at the Museum of Modern Art, although I had no idea who the artist was. But in the mid-'60s he was still unknown to the masses, and the widespread publication of Magritte's work was truly a revelation for anyone interested in making art.

Before Magritte, Salvador Dali was considered the undisputed king of surrealism. But as Magritte opened symbolic windows and doors with his canvases, he opened literal ones for illustrators who were tired of traditional realism. Paul Davis, who in the '60s was a member of Pushpin Studios, was the first one to show the influence of Magritte. In fact, his surrealisms were a synthesis of the Belgian master's imagery with American folk art and Davis' own penchant for fantasy. Other illustrators followed suit. Whether influenced by Davis or Magritte or a combination of the two, the dominant method of American illustration quickly transformed from narrative to conceptual, wherein the surreal juxtaposition of forms to convey an idea served to replace the literal scene or vignette.

As with popular culture in general, it might have been predicted that even though Magritte was a dominant influence in commercial art, he was also a passing trend. And while some of the Magritte school of illustrators did evolve beyond that influence, the trend became a convention. Certain aspects of Magritte's visual language, if not the actual images themselves, were (and still are) ubiquitous in editorial and advertising art. Attesting to the widespread appropriation of his emblematic imagery is Georges Rogue's *Ceci n'est pas un Magritte,* a book published in France (Flammarion, 1983), whose title is a pun on one of Magritte's most famous paintings, entitled "The Treachery of Images" (1929), in which the artist depicts an image of a pipe with the caption, "Ceci n'est pas une pipe," suggesting that reality is not always what it seems. Indeed the plethora of Magritte "students" are not what they seem either.

With so many imitations appearing on the market, I grew tired of the reasoning that if the work is so simple to pilfer then perhaps it is merely simplistic art. The exhibition at the Met proves this assumption wrong. Magritte was a master of communicating complexity through simplicity. Seeing the originals as they were intended to be seen showed me that no manner of parody or homage could improve upon them. Magritte's ironies cannot be made more profound and less provocative. Although he has given illustrators (and painters) the generous gift of a distinctive vocabulary, many have taken his originality and made it cliché. Few have used it as he has: with intelligence, humor and irony.

The Magritte exhibition is at the Menil Collection, Houston, until February 21, and at the Art Institute of Chicago, from March 16 through May 30. The exhibition catalog is available from the Metropolitan Museum of Art.

Steven Heller is a senior art director of *The New York Times.* His most recent book is *Borrowed Design: The Use and Abuse of Historical Form* (Van Nostrand Reinhold, 1992).

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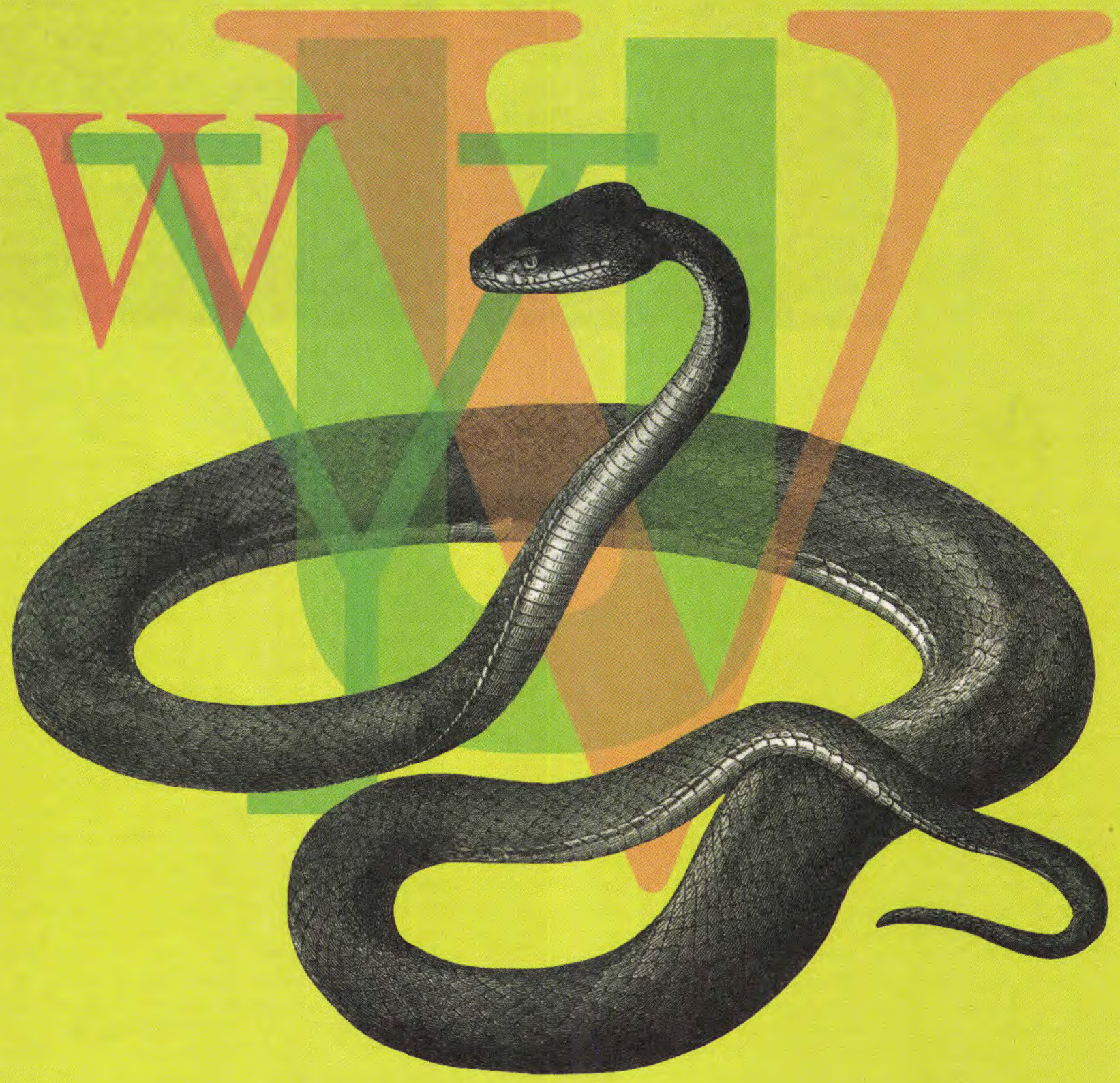


The story of the letter U is also the story of the letters V, W and Y. In fact, the origin of the U is also related to the letter F, the sixth letter of our alphabet.

In ancient times, a snake-like mythical creature called Cerastes was depicted by the Egyptians as a hieroglyph to represent a consonant sound roughly equivalent to our F. This was the forerunner of the Phoenician *waw*, the most prolific of all their letters. The waw gave birth to our F, U, V, W and Y. It looked like our present day Y, and represented the semi-consonantal sound of w, as in the words "know" or "wing."

Sometime between 900-800 B.C. the Greeks adopted the Phoenician waw, and used it as the basis for not one, but two letters in their alphabet: the *upsilon*, for the vowel U sound, and the *digamma*, for sound that equates to our present F.

The upsilon form was used by the Etruscans and later by the Romans. The Romans used it for both the semi-consonant W and the sound of U, but again, the form looked more like a Y than either the U or the V. In Roman times the sounds of U, V and W, as we currently use them, were not systematically distinguished; context usually determined the correct pronunciation. As a result their sharp-angled Monumental Capital V was used as a W in words like VENI (pronounced wainey) and as the vowel U in words like IVLIVS (pronounced as Julius).

What happened to the Y? After the Roman conquest of Greece in the first century B.C., the Romans added the Greek Y to the Latin alphabet for use in the Greek words which they began to use. The sound value given to it by the Greeks was unknown in the Latin language, and when used in the adopted Greek words it took on the same sound as the letter I. The early English scribes frequently used y in place of i; particularly when the minuscule (which then did not have a dot) fell in close proximity to the m, n, or u, potentially causing confusion to the reader.

In the Medieval period two forms of the U represented the V sound: one with a rounded bottom and one which resembled our V. It wasn't until relatively modern times that the angular V was retained to represent our V sound, and the version with the rounded bottom was officially relegated to the sole function of representing the vowel U.

The graphic form of W was created by the Anglo-Saxons in about the 13th century. They called their letter *wen*. This "invention" developed from their habit in writing, of trying to distinguish among the various sounds represented by the inherited letter. They used a V for both the U and V sounds, but wrote the V doubly for the sound of W. Eventually the two Vs were joined to form a single character. This early ligaature took hold and became part of the common alphabet rather than an accessory. The French, however, rather than use a foreign letter in their alphabet, preferred to double one of their own characters. They chose the U and called the letter *double vay*. To the English it became a "double U." The double V form is retained in typographic letterforms, but due to the need for speed in writing, the handwritten letter is more like a double U.

LETTER U

The U is categorized as a medium width letter, but since it does not occur on the Trajan inscriptions there is no Monumental model for it. The U can take on three forms. For example, it may be an enlarged version of the lowercase u where the left stroke curves to meet a vertical right stroke. This design appears in typefaces like Corvinus and Trajanus, where the right stroke also has a baseline serif which extends to the right. The letter U may also appear as a symmetrical form of the character, found in typefaces like ITC Novarese® and Joanna. Here two vertical strokes of equal weight are connected by a baseline curve. And finally, there is the thick and thin version of the letter in which the left stroke is heavy and the right stroke is a hairline. Examples of this style include such faces as Caslon 540 and ITC Benguiat.® The thick and thin version with no bottom serif is, by far, the most popular design.

LETTER V

The V is considered to be a medium width character, about three-fourths as wide as it is high. In serif typefaces its apex is practically always pointed. When this is the case the point must extend below the baseline about as far as round characters to insure the correct optical height of the letter, and to maintain a consistent baseline in text copy. In certain typefaces the designer has drawn the top serifs longer on the inside of the letter than the outside in an attempt to compensate for some of the inherent spacing problems of the character. For examples of this, take a look at faces such as Letraset's Caxton and ITC Century.®

LETTER W

There are many ways to construct a W. It can look like two Vs set side by side which share a middle serif, such as in Della Robbia or ITC Souvenir.® It can also be drawn as two wider Vs that cross over each other in the center of the character resulting in four serifs on the cap line. The W in Bembo and Jenson Old Style take on this characteristic. Sometimes in a W of this style the four center serifs are joined together by a single horizontal line. In other cases, the center serifs are eliminated and a pointed apex takes their place. Palatino and Baskerville use this kind of W. There is also a version in which the second V appears to cut off the right diagonal of the first. Janson and ITC Isbell® were drawn to contain this sort of W. But no matter how it is handled, the W is normally a wide letter, and many times it is the widest in the alphabet.

LETTER Y

The Y is clearly related to the V and W, but it is better to consider it as a cousin rather than a sibling. The point is, while the Y has a V as an important part of its design, this part should not be as wide as a normal V. The Y is one of those characters that look deceptively easy to construct—but is not. There is a delicate balance that must be maintained among its three parts. Too much emphasis in one place or another will make the letter look awkward and will detract from its legibility. The most common mistake is to make the vertical stem too short. This in turn makes the top part too big and the bottom optically incapable of supporting it. Generally a Y is a Y is a Y, with very little deviation from the standard model. There are, however, a couple of notable exceptions. Zapf's Palatino, for example, has an elegant swash to its left diagonal, and ITC Kabel® takes on the characteristics of a lowercase letter.

The letter X was developed many years after U, V, W, and Y, so its origin will be covered in a future issue of U&lc. As this series of articles begins to reach its conclusion, more and more U&lc readers ask the same two questions: "Is Z the end of the series?" and, "Will the completed series be made into a book?" The answers are: "no" and "yes." The letter articles will be continued beyond Z to include things like punctuation and the ampersand. When the series is finally completed a book is planned for publication. **Allan Haley**

X

HEADLINE/SUBHEADS: ITC CENTURY BOLD, ITC NOVARESE BOLD, ITC ISBELL MEDIUM, ITC KABEL DEMI, ITC AVANT GARDE GOTHIC BOLD CONDENSED TEXT: ITC AVANT GARDE GOTHIC BOLD, BOLD ITALIC, BOOK CONDENSED, BOOK CONDENSED ITALIC; ITC NOVARESE BOLD, ITC CENTURY BOLD, ITC ISBELL BOLD, ITC KABEL DEMI CAPTIONS: ITC FRANKLIN GOTHIC DEMI CONDENSED

Jan van Krimpen

by Allan Haley

ABCDEFGHIJKL
abcdefghijklmn

DUTCH TYPE DESIGNER JAN VAN KRIMPEN wrote extensively about the virtues of cutting type by hand, extolling it as the highest form of type development. Countless times in his career, he asserted that it was the punchcutter's job to take a rough alphabet design and turn it into a usable font of type.

For years, he worked closely with the same punchcutter on each typeface he drew for the Enschedé type foundry in Haarlem. In all his voluminous writings, however, Van Krimpen only once gave credit to his punchcutter, and even then, never mentioned the artisan by name.

Although Van Krimpen is remembered by some as a delightful host and companion who was very generous with his time, he was also known for being suspicious, obstinate and possessing an ego which interfered with personal and business relationships. While not everyone was in complete agreement about his character, nearly all were in accord regarding Van Krimpen's ability as a typographer. Even some of his harshest critics would contend that Jan van Krimpen was perhaps one of the greatest book typographers of the 20th century.

1234567890

X Φ Ω

THE BIG BREAK

Van Krimpen was born in Gouda, Holland, in January of 1892. After studying at the Academy of Art in The Hague, he worked as a freelance designer and gradually established an impressive network of friends and associates. It was one such friend at the Dutch Post Office who provided Van Krimpen with the project that was to begin his career as a world renowned type designer.

In 1923 a special issue of postage stamps was being prepared for the 25th jubilee in honor of Queen Wilhelmina, and the artist who was commissioned to create the stamp art was having trouble with the lettering. Van Krimpen's friend was general secretary of the Dutch Post Office and suggested that the promising lettering artist be asked to help.

The prestigious Haarlem printing company of Enschedé en Zonen printed the stamp and Van Krimpen's lettering caught the attention of its director, Dr. Johannes Enschedé, who was at that time looking for ways to improve the company's book and letterpress division. Dr. Enschedé decided that a new typeface created by such a talented young designer as Van Krimpen might be just what the business needed. Van Krimpen was asked to design a new typeface for the firm, to be cut by P. H. Rädisch, Enschedé's

venerable punchcutter, and to be cast at the company's foundry. Van Krimpen eagerly accepted this commission and quickly produced trial drawings for the new type. These were approved and followed up in record time with a set of finished renderings, and handed over to Rädisch, who produced punches for the hand-set type. In just a little more than a year from his first meeting with Van Krimpen, Dr. Enschedé had his font of type.

This quick turnaround was necessary because Dr. Enschedé intended to use the new type for setting all the official entries for an industrial design exhibition to be held in Paris in 1925. He rightfully felt that this would provide both an excellent opportunity to announce the release and the perfect venue to gain maximum European market exposure. The finished design was called Lutetia, the Roman name for the city of Paris, and its release in Paris succeeded in fulfilling Enschedé's hopes.

q r s t u v w x y z

ALMOST UNANIMOUS APPROVAL

Stanley Morison, the typographic director of Monotype, reviewed the new face in a 1928 issue of *The Fleuron*, praising Van Krimpen's work as being fresh and original at a time when most new designs were either copies or revivals of older work. Dr. Enschedé was apparently equally pleased with the type design because he hired Van Krimpen to create additional typefaces for his company.

But not everybody agreed with Morison and Dr. Enschedé. Walter Tracy, the eminent British typophile and former head of type design for the British Linotype Company, was almost gleeful in his criticism of Lutetia. He felt that numerous letters were out of proportion, poorly rendered or inappropriate for the style of the face. Tracy also wrote that the alternative swash characters in the italic "prettify the text only at the expense of comfortable reading."

But most agreed that Lutetia was a refreshing new addition to the typographic spectrum. It earned Van Krimpen esteem as a type designer, and the types he created during the following 25 years were received with the greatest of respect.

A CLOSE WORKING RELATIONSHIP

In addition to creating new types for Enschedé, Van Krimpen was responsible for designing the specimen sheets publicizing the printing house's historic and contemporary typefaces. He quickly earned an international reputation as a result of this work, which brought him additional projects at Enschedé and the beginnings of a substantial freelance business. Over the years the relationship between Dr. Enschedé and Van Krimpen grew from that of employer/employee into a friendship of deep mutual respect and admiration, and Van Krimpen remained associated with the Enschedé printing house until his death in 1958.

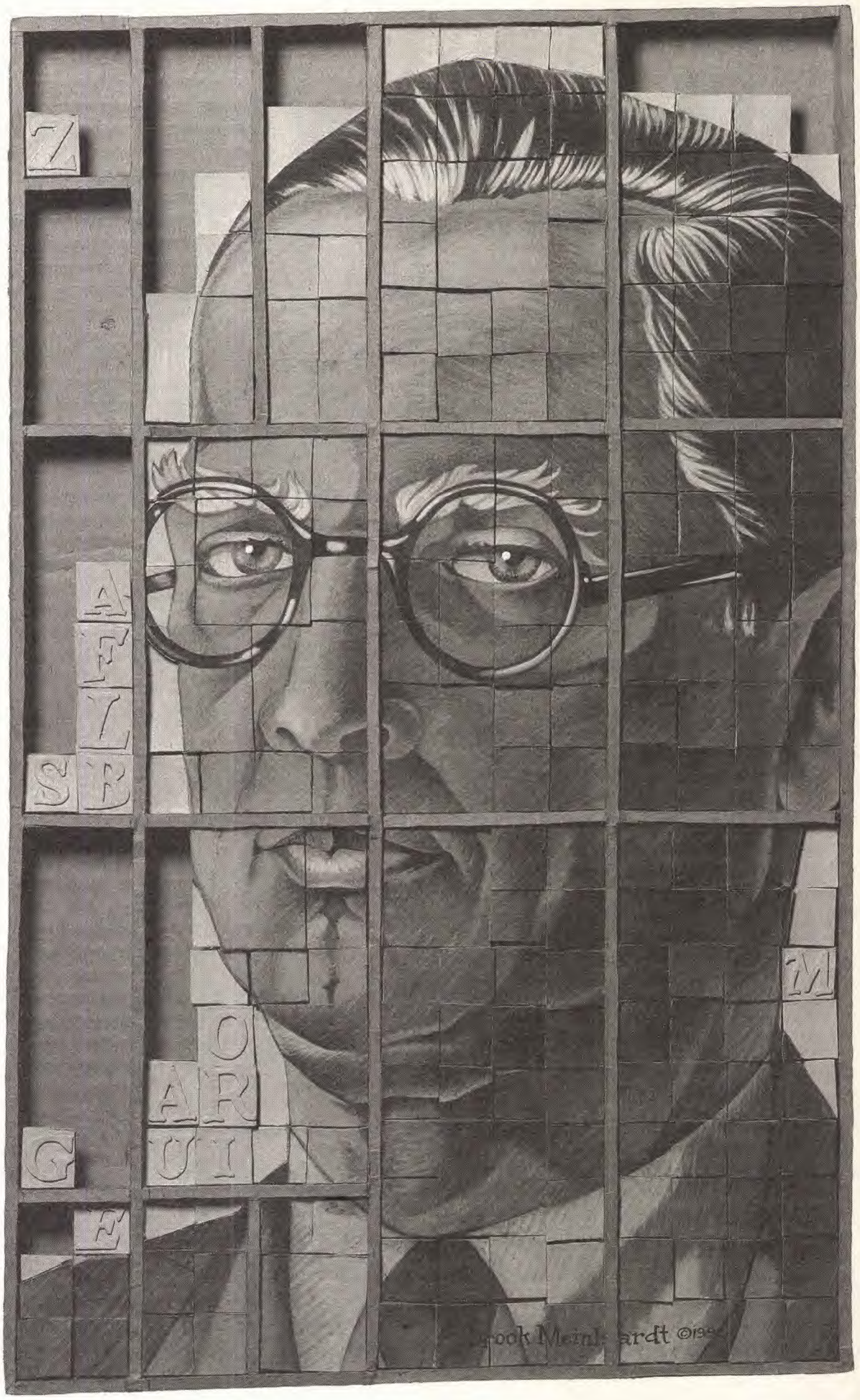


Illustration by Brook Meinhardt

2 3 4 5 6 7 8

ABCDEFGHIJKLMNOPQRSTUVW

ABCDEFGHIJKLMNOPQRSTU

Romulus Ro

ABCDEFGHIJKLMNOPQ

Cancelleresca Bastarda

Like many other type designers, Van Krimpen did not restrict his freelance work to doing alphabets. He also drew several series of stamps, lettered a number of book jackets known for their elegance and simplicity, wrote many articles and monographs, and often lectured on type and typography.

ANTIGONE AND ROMANÉE

Van Krimpen's second typeface design was a Greek style called Antigone. Unfortunately, like Sophocles' heroine, the design never reached old age. Antigone was intended to be the first part of a large type offering providing all the characters and symbols necessary for setting mathematical textbooks. However, only alphabetical characters were produced, which eliminated any practical applications for the face.

Another short-circuited design by Van Krimpen is Romanée. It was drawn in 1928 as a companion to an 18th century italic font created by one of Holland's greatest punchcutters.

Although punches, matrices and other tools necessary for creating fonts were still extant for the italic, and specimen showings were still intact for the original roman, the punches and matrices for this latter face were long gone. Van Krimpen's goal was to revive the "missing" roman. Although it would have been logical to recreate the roman face by photographically enlarging the surviving prints of the roman type from old specimen showings, he did not agree with the idea of type revivals. Instead, he decided to create the new roman design retaining only the proportions and basic features of the original, but the end product bore virtually no family resemblance. It was, even to Van Krimpen, a "distinct failure"—although he did later claim that his design was just "too perfect" to complement the existing italic. Apparently printers and typesetters agreed only with the first part of his critique because after its initial release Romanée disappeared into typographic obscurity.

In 1932 Van Krimpen began working on a type family that was to be his most ambitious, innovative and troublesome work. Several years before beginning the design, Van Krimpen met Stanley Morison, the typographic director of Monotype. The two men became close friends who collaborated on several projects, and occasionally enjoyed an argument—especially if it took place after a good meal. One of the subjects on which they did not argue was Morison's theory that the ideal basis for a typographic family include the following: roman, sloped roman (as opposed to cursive italic), and script (Chancery italic).

AN EXTENDED FAMILY

Van Krimpen started to work on the type family in 1932. Called Romulus, it took into account Morison's philosophy—and then some. In Van Krimpen's words, "I set out on what I thought to have been a more ambitious scheme than, either before or since, has ever been tackled in the history of producing printing type. The idea was to create a complete type family comprising roman, sloped roman, bold, and condensed bold, at least four weights of sans serif, a script type, and a number of Greek characters."

The first release in this extended Romulus family (the basic roman) was met with enthusiasm. Van Krimpen was satisfied with his work, and the typographic community was unanimous in their acceptance of the type style.

Design of the Romulus italic began shortly after the roman was completed, but was not released until 1936. It followed Morison's preference for a sloped roman, rather than the more traditional cursive style. The resulting italic companion to the roman was released—but it enjoyed about as much success as the Ford Edsel.

WHAT'S IN A NAME

Van Krimpen's cursive design for the Romulus family also ran into trouble. First, Morison and Van Krimpen decided that the design should be patterned after a traditional calligraphic style, Cancelleresca Bastarda (pronounced *batarda*), and adopted this name for the face. Some felt that just the name of the face was too big a hurdle for most potential buyers.

Morison and Van Krimpen then decided that a variety of swash and alternate characters should be offered with the face, to allow a certain amount of latitude in producing composition that echoed calligraphic writing. The number of alternate characters they decided on proved, however, to be excessive. In addition to the basic alphabet, there were no fewer than 90 swash and alternate letters, an amount that would be hard enough to handle with today's computer technology; but virtually impossible with hand-set type.

The third strike against Cancelleresca Bastarda was more technical in nature. Because the swash letters were designed with such flourish, the ascenders and descenders of the face were dramatically out of proportion with most other types. This meant that Cancelleresca Bastarda had to be cast on a point-body 25 percent larger than the corresponding Romulus roman. For example, a 12 point Romulus roman would require Cacelleresca Bastarda to be available at 15 point, not a standard size in metal type, and a 10 point roman would also yield a 12.5 point Cancelleresca Bastarda—clearly a problem for any traditional type casting. And to make matters worse, if Cancelleresca Bastarda were to be used in conjunction with Romulus roman, additional spacing would have to be added above and below the roman words to make up the additional space required by the script—which was not an exciting proposition for busy compositors.

ΞΟΠ

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ

1234567890

Romanée

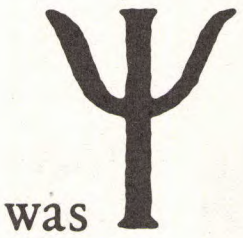
X Y Z

Lutetia Roman

Antigone

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν
Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω

In the beginning was the Word, and the Word was with God, and the Word was God. The same was in the beginning with God. All things were made by him; and without him was not any thing made that was made. In him was life; and the life was the light of men. And the light shineth in darkness; and the darkness comprehended it not.



In the beginning was the Word, & the Word was

JUST A GOOD, SOLID DESIGN

Van Krimpen's most successful typeface is a design he initially created for the production of a new Bible. The design brief called for a face which was exceptionally legible, and space-economical. The finished product successfully met both criteria—and did not suffer from technical or philosophical misdirections. The style was named Spectrum, and was cut as hand-set type by Rädisch at the Enschedé foundry. In 1950, Monotype licensed the design and released it as a machine-set type.

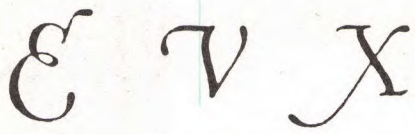
ARTISTS, CRAFTSPEOPLE AND TYPEFACE DESIGN

Some critics have suggested that Van Krimpen was too much the artist, and others contend that he over-intellectualized his work. The end result was the same: too much of Van Krimpen was apparent in his type designs. This made the finished product too much a personal statement. History has proved that the best typefaces are those drawn by an inspired craftsperson or an artist who was able to sublimate any need to make a personal design statement. Van Krimpen was clearly talented and inspired; unfortunately his typefaces also clearly show this was not a person who could easily sublimate his ego.

His typography, however, always looked right. Van Krimpen used his own types with greater distinction than did any of his peers. Graphic communicators throughout the world have reason to remember Van Krimpen and his work. He provided us with a rich heritage of original, if not completely uncontroversial type designs, and excellent examples of how these and other typefaces are used best.

Lutetia Italic

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
abcdefghijklmnopqrstuvwxyz
ffbffffiffffhfifffkflfttlſtt
12345678
90



HEADLINE: ITC AVANT GARDE GOTHIC BOLD; ITC GALLIARD ROMAN
BYLINE/CAPTIONS: ITC GALLIARD BOLD SUBHEADS: ITC GALLIARD BOLD ITALIC
TEXT/CREDIT: ITC GALLIARD ROMAN, ITALIC

THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY

TAMING TECHNOLOGY

A CONVERSATION WITH NEIL POSTMAN

Neil Postman is a social critic and communications theorist. Since 1990 he has held the position of Chair of the Department of Communication Arts and Sciences at New York University. In his latest book, Technopoly: The Surrender of Culture to Technology **(Knopf, 1992), he advocates an inquisitive, critical, informed stance toward new technologies, believing that "The uncontrolled growth of technology destroys the vital sources of our humanity."**

"We must focus not on what a new technology will do, but what a new technology will undo."

Leslie Sherr: It has been said that the print media is a doomed and outdated technology destined for library shelves. How accurate is this prediction?

Neil Postman: That prediction is wrong if people are sufficiently interested in preserving literacy, in keeping magazines, books and newspapers as an important part of the culture. At the moment though, no one is talking seriously about what steps need to be taken to preserve the printed word. I suspect that if we do as little as we have been doing, then you will end up with basically two kinds of reading: reading for information as in computer printouts, and reading for entertainment like the airport paperback. More serious reading would then become obsolete or reserved for specialists.

LS: Can the computer help to redress the decline of literacy?

NP: The computer could be a great ally of literacy, but that depends on how we use computers in schools. If we just teach kids word processing or other trivial uses, then the computer will have no substantially beneficial effect. One of the wonderful things about programming a computer is that you have to think about thinking which means that it is a very analytical process. Writing is also a very analytical process. If we teach children to understand the intellectual process of programming a computer, then it is possible for the computer to help preserve and even strengthen not only literacy but the whole printing industry.

LS: Isn't it also true that the computer, like the book, is only as good as the mind that programs it?

NP: No technology is just a tool. Every technology has an "agenda," an intrinsic function that its very structure implies. Take television. You can use television as they have done in Europe, as a form of radio where you just have interesting people talking on it. You can use television as an electronic billboard, with lists of information. Television, however, works best when it is showing pictures; moving, exotic pictures. The structure of television cries out to be used in this way.

LS: Is this "agenda" something that we are not sufficiently aware of?

NP: Americans are almost totally uneducated about the social, psychic and political effects that technologies have on their culture. We fail to reflect on what kind of people the technologies are making us become. Europeans, because they have seen how mindless Americans have been in relation to technology, are more aware of these issues. They want television but they also want to avoid the negative consequences of television. They wonder if they should educate their children to have certain defenses against television. Should they implement new policies or laws to control the development of television? They ask the same questions about computers.

LS: What questions should we be asking of technology?

NP: One important question is based on the idea that every new technology favors some people and harms others. We have to ask which groups of people are being helped by this technology and which groups are being harmed. Do the groups that are being harmed know they are being harmed, and should they be given some decision-making powers to determine whether they want this or not? What social institutions are needed to facilitate the comfortable integration of a new technology? What social institutions will be destroyed? We always have to consider the possibility of unforeseen consequences. We know from the history of technology that no matter how aware we try to be about the effects of technology, there are always unpredictable consequences. We have to be prepared for sudden revelations and have some mechanisms by which we can address them as they come up. The overarching question we must focus on is not what a new technology will do, but what a new technology will undo.

LS: If some form of improved existence is the hallmark of a new technology, should we not also be looking for ways to empower everyone equally with its use?

NP: It is naive to think that everyone can be equally empowered. You can't have important social or technological change without losers. For example, the automobile did not empower blacksmiths. It made them obsolete. Television in the long run undermines the power of teachers and education. The computer is obviously a great advantage to large-scale organizations like banks and government agencies. It is essential to scientific research where problems can now be solved in a week that previously would have taken months. But the computer has not really been a great advantage to the quality of life of the average person. All change is a kind of Faustian bargain. To get something, you have to give something up.

LS: As for designers and writers, how is the computer changing the way we create?

NP: I don't compose on a typewriter, much less a word processor. I compose longhand on legal pads. For me there is a sensuous, intimate connection between my thoughts and my words through the tactile contact between my hand and the paper. For many writers this contact is essential. For others it is a burden because they think faster than they can write. A computer, however, has such a powerful advantage in the preparation and editing of manuscripts, that it may become a monopoly. Technology tends to be imperialistic. It drives out alternatives by saying, this other way is gone and you must now use this. That is a problem.

LS: What must our eyes be open to as we move from print to electronic media?

NP: People have to seriously ask themselves what is being lost in this new arrangement. Is there some sense of connection with the material that gave to the old way a spirit that the new way doesn't allow for? I don't mean that everything we lose is of great and equal value. We all know that any technology that is widely accepted has something to offer us. Still, we have to ask ourselves if what seems to be a great benefit really is. I'm not sure that the fact that the word processor functions at a rate closer to the speed at which we think is such an advantage. Maybe it just produces more junk.

LS: How do you envision the future of the magazine?

NP: I'm optimistic about the future of magazines because the form of the magazine is one of its greatest advantages. There are many things I think I would not be interested in that, in fact, I turn out to be interested in through reading a magazine. And it is magnificently mobile. I think it will endure.

LS: Can computers be used humanistically?

NP: [Philosopher] Paul Goodman had a nice phrase: technological modesty. What he meant was that we should not allow technology to control more of our lives than is warranted. If we use the computer to do for us things that cannot be done in any other way, then I'd say it was being used humanistically and intelligently.

LS: Clearly you are trying to promote a certain relationship between culture and technology. Do you have an ideal balance in mind?

NP: I don't have a fixed vision of what that relationship would be and I certainly am not against technology. I am interested in people having a serious understanding of how technology changes their lives. Armed with that understanding, they can then actively determine the scope of technology's control so that it best serves their needs.

Leslie Sherr, former editor of **Graphis**, writes on architecture and design for a range of international publications.

HEADLINE: ITC AVANT GARDE GOTHIC BOLD CONDENSED, BOOK CONDENSED INTRO/PULL QUOTE/TEXT: ITC ERAS DEMI, BOLD

MAGAZINE 2000

by Margaret Richardson

ARROW

David Carson is tired of the celebrity photo formula in magazines. He wants a magazine which is a reality check editorially and visually.

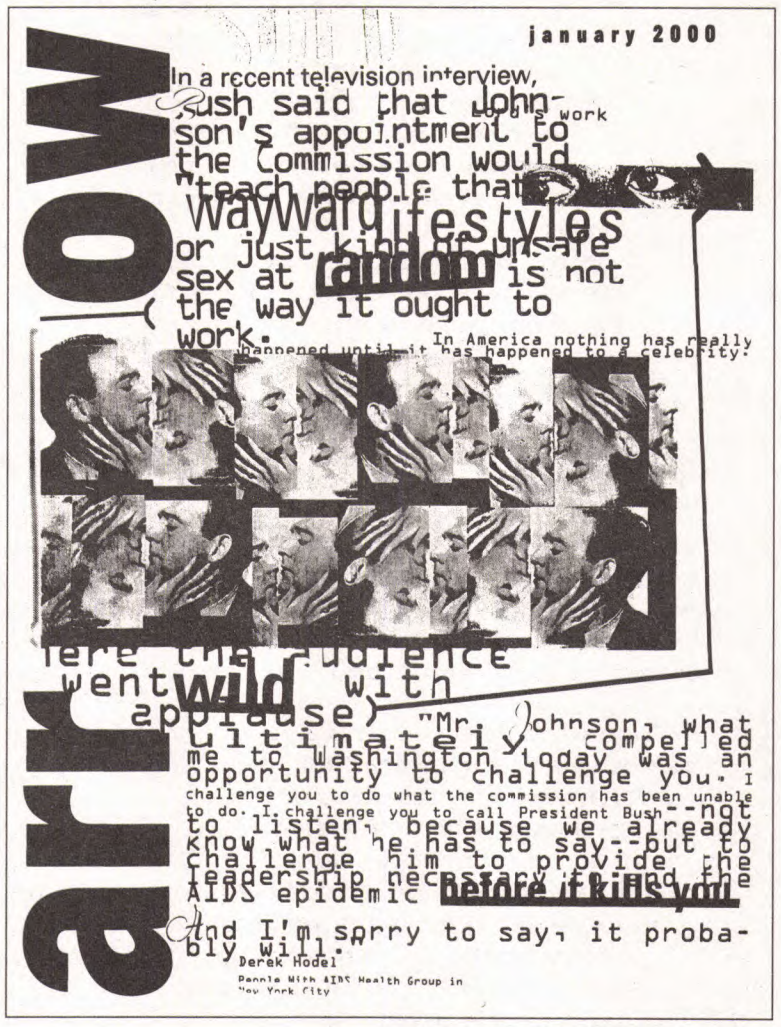
The magazine he proposes would be thematic and focused on socially relevant issues with strong visuals as well as perceptive text. He explains, *"Arrow* would be a magazine dealing with contemporary themes. It would juxtapose art and music with significant social issues since I believe these are all related. It would emphasize substance rather than fluff, and I intend to use graphic artists, illustrators, photographers and computer artists to highlight and interpret the material in a significant way."

Carson refers to *Arrow* as "self-driven" and "purpose-driven" by which he means each issue would change according to its content. With no grid and a loose format, each edition of *Arrow* would have a design "driven largely by the visuals," says Carson, explaining, "The artists commissioned would not only interpret through illustrations or photographs, but would contribute to the inherent editorial message."

The typography, too, would be more than neat columns with typeset text and headlines. "Today, people are less willing to attack a gray page of type," he states. The type must be interpretive. According to Carson, "Type should be expressive and convey the mood and the content through what it looks like as well as what the words say. Type as type cannot *not* communicate. Each typeface has a personality. Type should also be readable, but not necessarily in the usual sense—people will read what looks interesting or what interests them."

Carson's approach to typography is nothing if not emotional. He manipulates type and shapes it almost illustratively so that it forces a reader to see shapes and forms and jarring constructs as well as words. "I want the typography to reveal the feeling of the story immediately, so that the readers are drawn into the type and then rewarded with great writing when they start to read the text."

Carson predicts that there is an urban, savvy, international audience who are waiting to have a magazine deal with issues while having them presented in a memorable and unpredictable way. This is an untapped audience, he feels, who were reading *Beach Culture* (an award-winning, now defunct cult magazine he designed). These readers he believes are also anxious to find subjects with the energy associated with the eclectic *Beach Culture.*



COVER: ART DIRECTOR: DAVID CARSON
GRAPHIC DESIGNER: MARTIN VENEZKY

In some ways, the new style and music magazine *ray Gun* (Carson is the design consultant) moves in this direction with an impudent use of type and arresting visuals (like a photographic essay by Matt Mahurin). But *Arrow,* Carson points out, would have a more socially conscious and serious role; it would be the thinking person's version of contemporary culture, counter culture, politics and relevant issues. For Carson, *Arrow* is the medium for integrating music, art and progressive ideas through expressive design.

Carson's editorial design style is inherent in *Arrow*—layouts which are dense and overlayed; expressive computer-manipulated type which dramatically portrays the content; a passionate use of illustration and photography. His style of working—which involves using a computer, then arranging and rearranging type, images and texts on board, montaging the layouts so to speak—he intends to continue.

An added feature proposed for *Arrow* is the inclusion of a music CD in its music review section. "The reader should be able to hear what is being reviewed," Carson states. And Carson is definite that *Arrow* will still be produced and printed as a magazine as opposed to becoming a disk since he feels people still need to hold a magazine, to smell it, turn the pages and feel they can browse, observe, read, and return to it.

Three editorial designers turn the medium on its spine with their magazine designs for the Year 2000.

PHOTOGRAPH BY STEVE SHERMAN

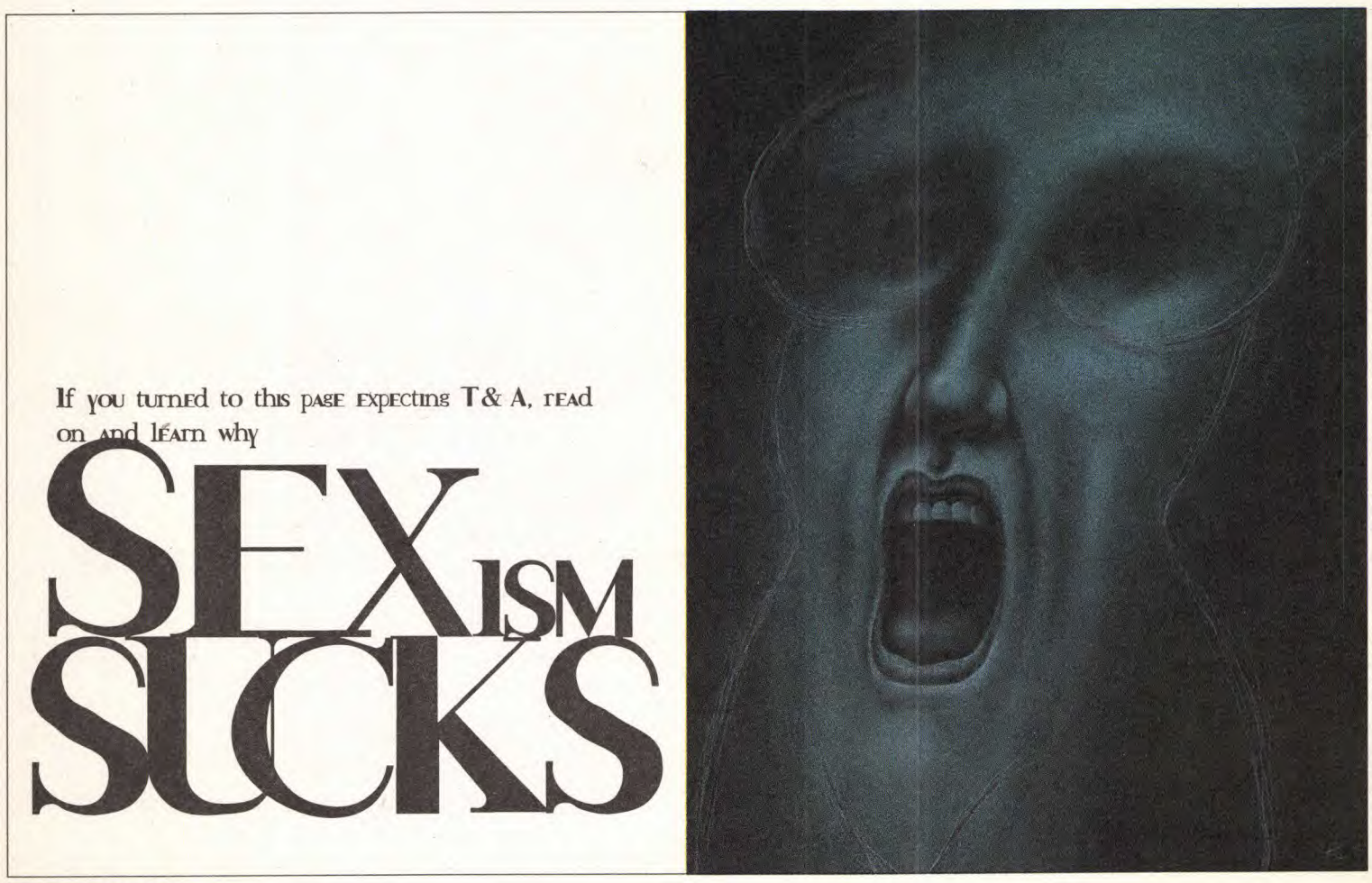


ILLUSTRATION BY ANITA KUNZ

DAVID CARSON,
design director, *Surfer;*
design consultant, *ray Gun*

TITLE: *Arrow*

EDITORIAL STATEMENT:
Specialized consumer magazine filling a current void in three areas of editorial content: social issues, art and music. These would be integrated, with artists providing visual commentaries on social issues and relevant music documented and included on CD in each issue.

TARGETED READERSHIP:
Urban college students and college-educated readers from 18–45.

ESTIMATED CIRCULATION:
50,000–100,000.

FREQUENCY:
Bi-monthly with an option to go monthly.

DISTRIBUTION:
Small independent magazine distributor. Sold in specialty shops, better bookstores, selected newsstands.

ADVERTISING:
Would appeal to the record industry, book publishers, art, photography and design advertisers, movie distributors and some clothing manufacturers.

UNIQUE DESIGN SPECIFICATIONS:
Format: 10 inches by 12 inches printed on matte recycled paper with soy-based ink. No rigid grid, with every page dependent on content with photos and art. Logo and format would be loose, changing from issue to issue. The key is interpretive design with type, photos and art.

MAGAZINE 2000

by Joyce Rutter Kaye

MONOGRAM

Since the mid-1980s, specialized magazines have proliferated, satisfying devotees of even the most arcane and obscure pastimes. Somewhere in America people are pensively thumbing through the latest issues of *Bassin', Cigar Aficionado, Chili Pepper* and *Women and Guns.* For D.J. Stout, art director at *Texas Monthly,* magazines can never be too specialized or personalized. He envisions each copy of *Monogram,* his generalist magazine of the future, to be as unique as the thumbprints left on its pages by readers. By employing selective binding and computerized, interactive reader-response technologies, *Monogram* will enable subscribers to tailor the magazine to their own interests by pre-selecting the stories they would like to read each month. Therefore, a Texas housewife like Shirley Sue Wharton could choose an article about pie making, while a biker like Randy "Bubba" Simpson could opt for an in-depth feature about the art of tattooing, as the mock layouts here illustrate.

Stout is intrigued by the notion of giving people a say in the products and services they use. He says *Monogram* was inspired by several factors, including newsweeklies which recently experimented with ink-jetting subscribers' names on covers, and the emergence of The Box, a new cable video music channel which operates like a jukebox, allowing viewers to select and pay for videos they would like to watch at home. "It occured to me that more and more people want to be offered a choice," says Stout. "Why not apply that to magazines?"

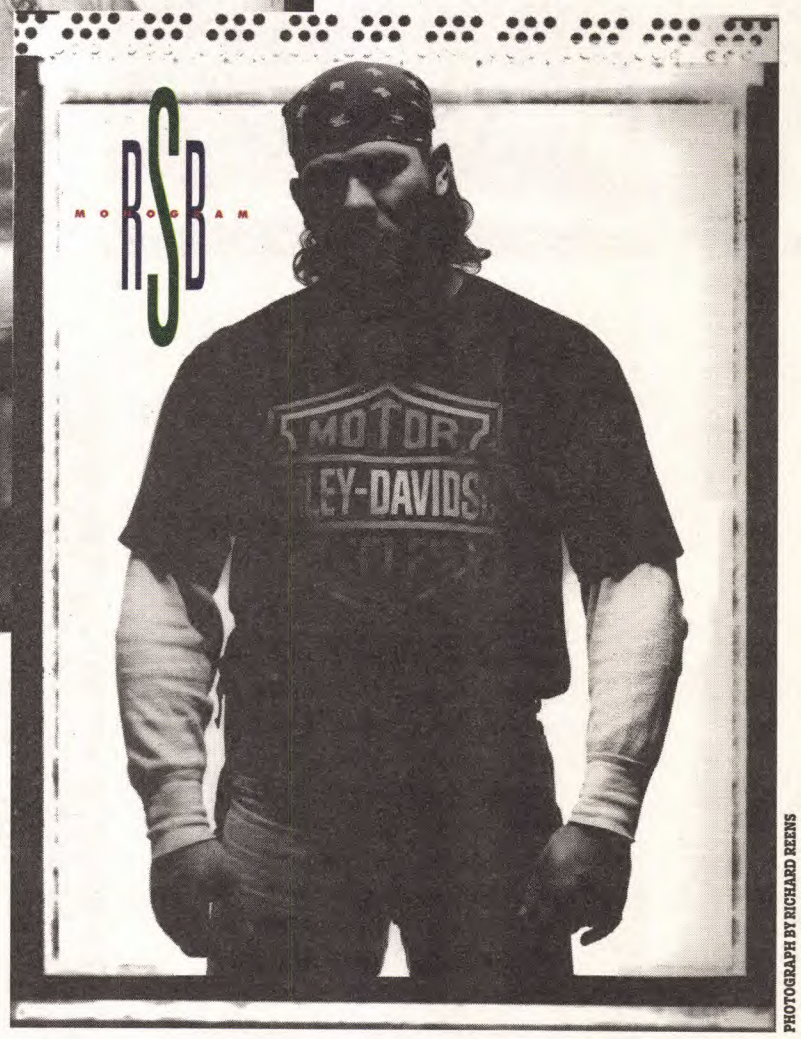
While Stout realizes the technology for *Monogram* already exists, he acknowledges that the logistics would be more nettlesome. Since he proposes offering readers a choice of six stories per issue, selected from four subject categories, at least 24 articles would need to be written, edited, designed and produced each month. These would include choices from entertainment, politics, travel, food and other general-interest areas. Stout resolved the economic and manpower problems involved in producing such volume by turning *Monogram* into a digest reminiscent of the *Utne Reader,* in which issues would be planned to combine original work with reprints of published articles.

The prototype for *Monogram* reveals the designer's evenhanded application of quirkiness and elegance at *Texas Monthly* with its liberal use of white space and illustrative headline type. To keep the design streamlined from copy to copy, he prefers to keep the layouts simple. "I would give it a pretty rigid design format, by keeping certain elements, such as body type, consistent," he says. *Monogram's* most creative attribute, he adds, is the potential diversity of subject matter. To highlight this feature in the premier issue, Stout proposes publishing a photo of each reader on his or her own personal copy. The portrait would appear below a monogram of their own initials, an element which would remain as the logo on subsequent issues. Coverlines would be unnecessary, as subscribers know what they have selected to read.

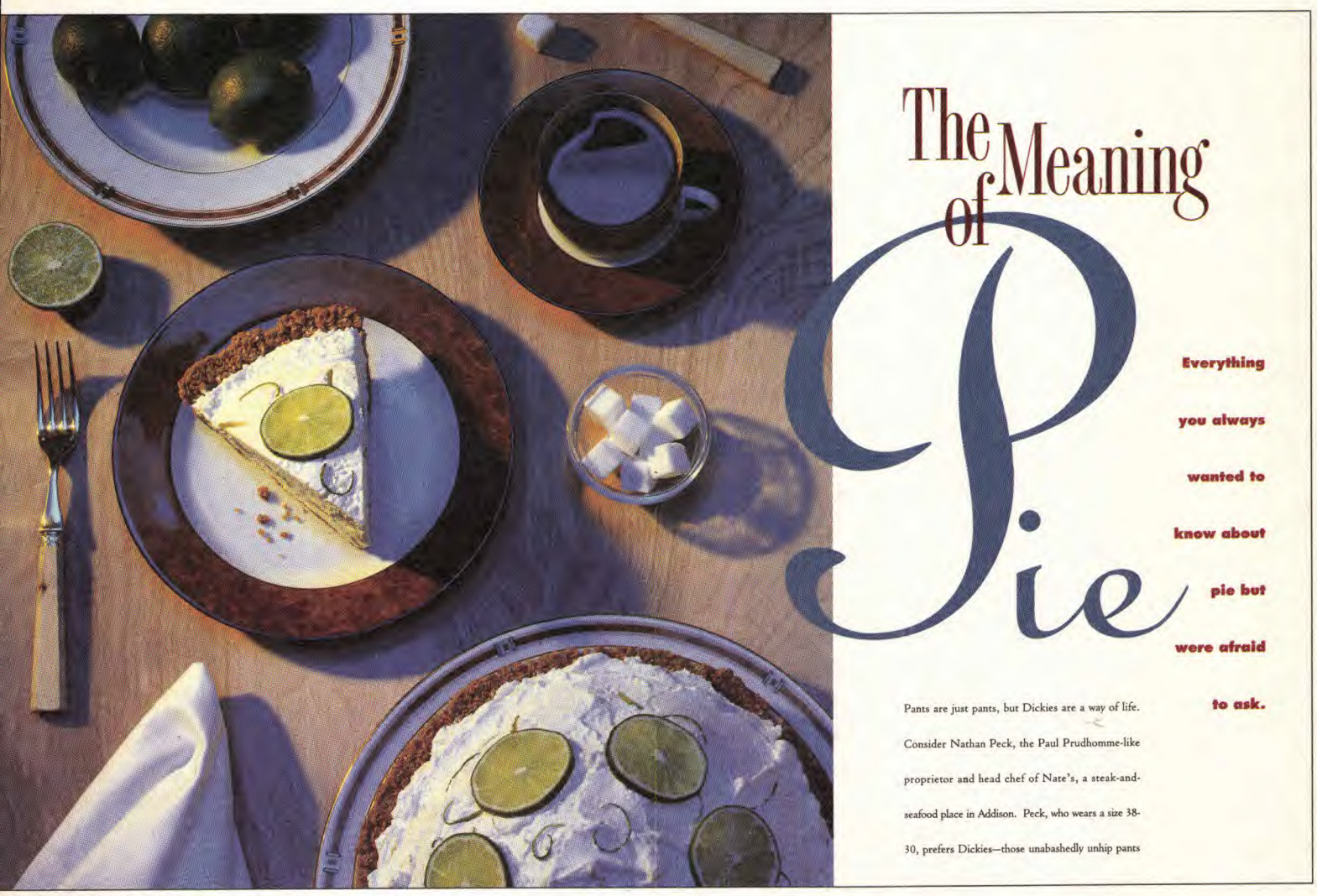
With this variety of editorial choices and a diverse audience of readers, *Monogram* would greatly appeal to advertisers as well. In addition to easily finding their target audiences, advertisers would also have the option of inserting value-added products each month. Shirley Sue Wharton's personal copy, for example, would include recipe cards, coupons, and listings of local restaurants, while Randy "Bubba" Simpson would receive listings of tattoo parlors and sheets of temporary tattoos to sample in his issue. The one drawback Stout sees is a dangerously intimate coexistence between editorial and advertising departments. "You would have to find a way to draw the line," he says.

But Stout feels in the end, readers would ultimately benefit from being able to pick and choose what they want in each magazine, from perfume scent strips to coupons to blow-in subscription cards. "This way," he says, "you could take all those annoying things that fill magazines and make them advantageous."

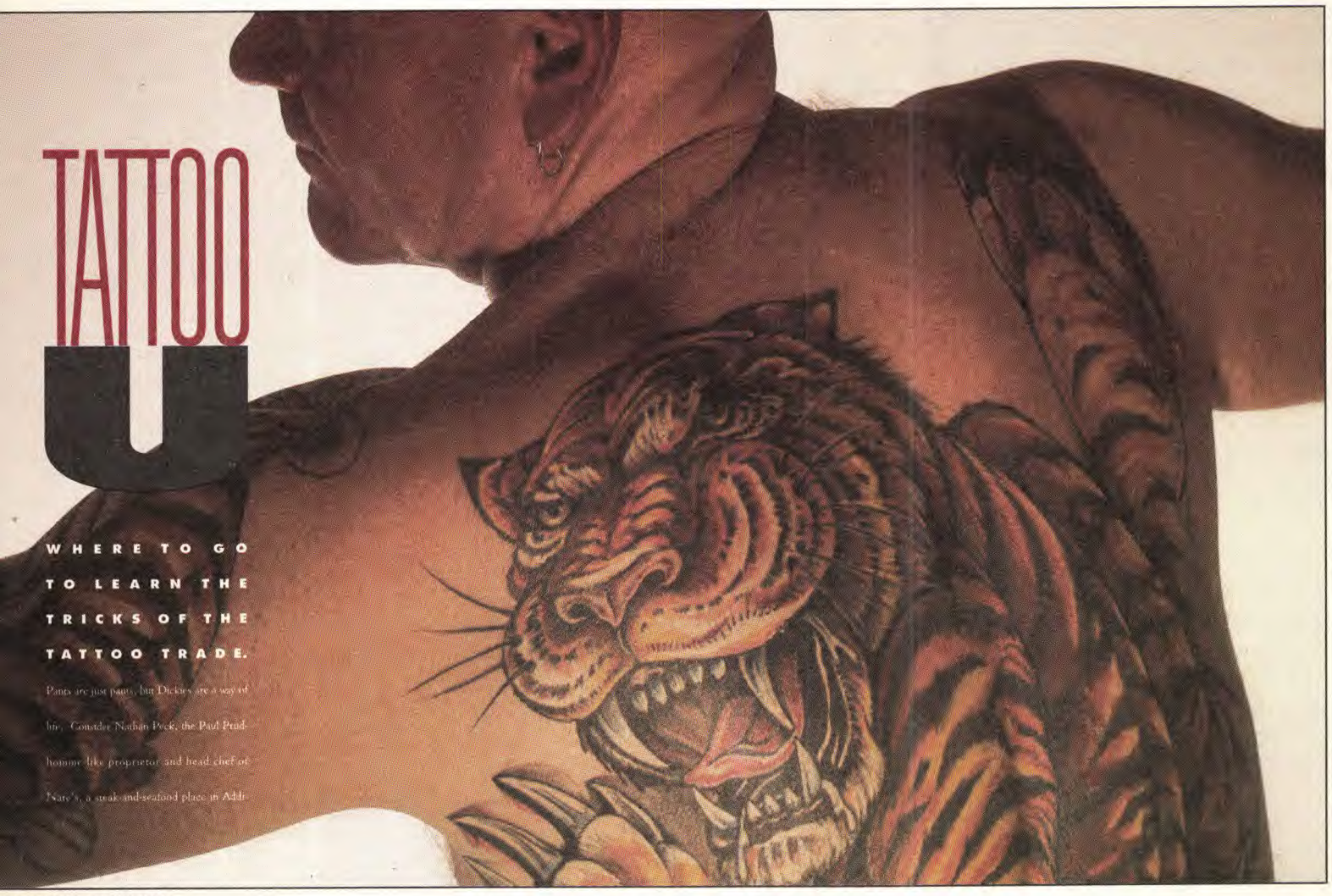
PHOTOGRAPH BY ALLISON LEACH



PHOTOGRAPH BY RICHARD REENS



PHOTOGRAPH BY PETE MCARTHUR



PHOTOGRAPH BY BRIAN SMALE

D.J. STOUT,
art director, *Texas Monthly*

TITLE: *Monogram*

EDITORIAL STATEMENT:
General interest consumer magazine with the capability to customize and tailor itself to the interests of its individual readers. Through the use of new selective binding technologies the publication would provide its readers with a choice of subjects. Subscribers would have the ability to communicate and interact with the magazine by using an editorial "menu" to pre-select their preferred choices of articles in advance of every issue.

TARGETED READERSHIP:
The publication could target a variety of readers. But the high quality of editorial design and production would attract sophisticated, affluent, educated and inquisitive readers.

ESTIMATED CIRCULATION:
2 million.

FREQUENCY:
Monthly.

DISTRIBUTION:
Subscription only.

ADVERTISING:
The magazine would accommodate a wide variety of advertisers because the advertising could be selectively matched to the editorial subject matter and the targeted readers.

UNIQUE DESIGN SPECIFICATIONS:
A standard-size magazine. The premier issue would feature a portrait of the individual subscriber on his or her personalized cover. Every cover would also include a unique three-letter monogram of that subscriber's initials. The typographic style of the monograms would vary with the individual. Subsequent issues would have other customized cover images and messages. A strict but flexible design format and grid would be implemented with a selective choice of type styles for headings, subheads and body copy.

MAGAZINE 2000

VR: The Magazine of Celebrities & Shopping

Hi, reader:
VR: THE MAGAZINE OF CELEBRITIES & SHOPPING is the interactive, multimedia, computer-generated magazine that brings you a new celebrity every week—plus shopping!

WORLD WITHOUT WALLS
Haven't you always wanted to know what goes on behind the gates of Bel Air—where your favorite celebrities do the same funny, touching, *human* things the rest of us do when we think no one's watching? Now, thanks to the Military Conversion Program that will keep America solvent, all of us can take advantage of the sophisticated technology—satellite signals that pierce ceilings, long-distance bugs, remote wire taps—that have kept America safe. The happy result: Anyone can be monitored. Without knowing it. Even celebrities!

In each issue *VR* spends a week with a different glamorous celebrity. All week—every day and every minute. Wherever they go, we go. Undetected.

THE MODERN WAY TO READ
VR is modern: it comes to you through your computer. Turn *VR* on, and at first it looks like a traditional magazine. Text and photographs. We call this section "The Week in Review"—a day-by-day synopsis of the celebrity's week. But that's only the beginning. *VR* is a *multi*media magazine!

DON'T MISS A MOMENT
Intrigued by an item in "The Week in Review"? Want to know more about "Thursday, 4:00-5:03 p.m.: **Nicholson** has coronary. Bumps into **Cesar Romero** in Cedars-Sinai emergency room"? Then tell *VR* to turn print into film—and call up documentary-quality coverage.

If you have the time, watch—and hear—your favorite celebrity live out the entire week. Nothing is missed—not a meal, bath or seizure. (Fast-forward through the dull spots.) So real it will seem to be happening in front of you!

LIVE LIKE A CELEBRITY — REALLY!
Through the technological marvel of Virtual Reality, you can actually enter the world of your favorite celebrities. If **Charles Durning** wins an Oscar, you can be up on the podium with him. And if he loses, you can still be with him when he suddenly turns foul and curses out the men's room attendant at Spago.

NEVER BE LONELY AGAIN
Holographic imaging turns celebrities into what they were always meant to be—your personal playthings. From every issue you can retrieve vivid, lifelike, 3-D facsimiles of that week's celebrity. In any position you want—or, at least, any position they appeared in during the week. Take one with you wherever you go. Need a date? Why hunt around for a last-minute, last-ditch kind of gal when you could be out with the spitting image of—**Juliet Prowse!**

SOCIAL SIGNIFICANCE
But VR is about more than celebrities and shopping. It's about the fast-paced, ever-changing world we live in today. To make sense of that world, you can call up color commentary from our award-winning analysts. Like Leon Edel on **Marky Mark** ("I mean, I do not think Henry James would have simply left *his* towel on the bathroom floor") and William F. Buckley on the **Queen Mother** ("This is an attractive enough woman, so why, by God, is she sitting home on a Saturday night eating a quart of rum raisin ice cream out of the container?"). Thought-provoking insights from the world's finest minds.

SHOP TILL YOU DROP — AT HOME!
Do you sweat easily in crowds? Do salesclerks make you nervous? Do you have an eating disorder? Then *VR* is the magazine for you. Never again risk the humiliation of going *out* to a store. *VR* brings the store to you. In other magazines you only see the ads. In *VR* you can experience them. Using Virtual Reality, you can browse through drawers of jewelry, sample perfume (without having the whole magazine reek of it), go for a test drive—and never leave home.

And with holographic imaging, you can actually try on clothes without ever leaving your chair!

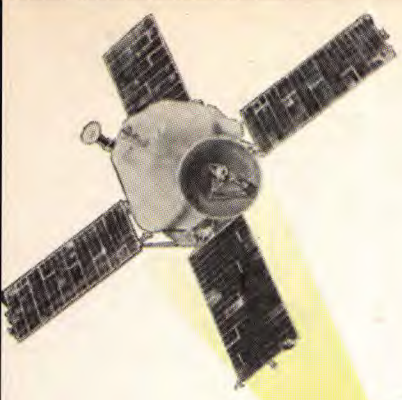
But words aren't enough. You have to try *VR* to believe it. Sign up now for a free sample. No obligations. We'll even throw in our commemorative pamphlet, "Three Days in the Life of **Angel Cordero**." How can you lose?

Bye for now,

Alexander Kaplen
Myrna Davis
Paul Davis
Editors

P.S. Special rates for prisoners!!!

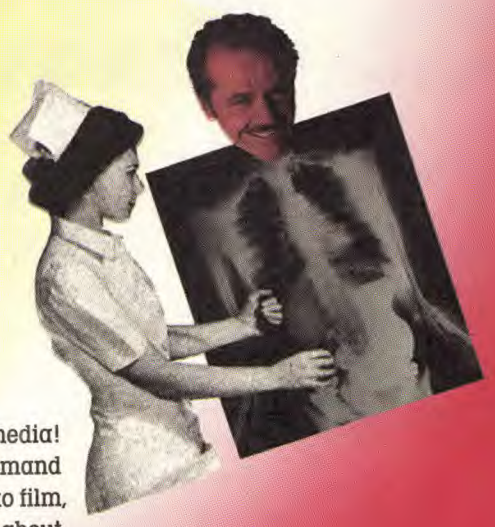
HEADLINE: ITC FRANKLIN GOTHIC DEMI X-COMPRESSED, ITC AVANT GARDE GOTHIC DEMI SUBHEADS: ITC LUBALIN GRAPH BOLD CONDENSED OBLIQUE
INITIAL CAPS: DEMI CONDENSED TEXT: BOOK CONDENSED, OBLIQUE, MEDIUM CONDENSED, OBLIQUE, BOLD CONDENSED BYLINES: BOOK CONDENSED CREDITS: BOLD CONDENSED



Using the technology that has kept America safe, *VR* keeps an eye on your favorite celebrities. Wherever they go.

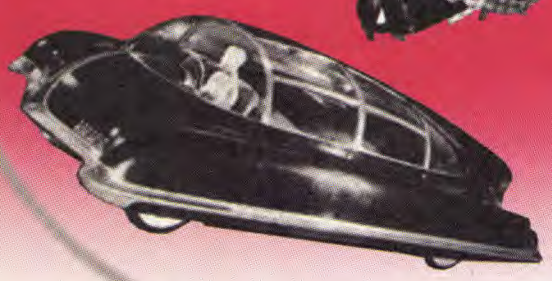
PUT YOURSELF HERE

VR isn't just a magazine. Through the marvel of holography, it's also a dating service.



Interactive and multimedia! With a simple command you can turn print into film, and learn more about celebrity living than you ever wanted to know.

THE ELECTRONIC MALL



Why risk the humiliation of going outside? With Virtual Reality, panic attacks are a thing of the past, because the store actually comes to you.

PAUL DAVIS,
Art Director, *Normal, Wigwag*

SUBSCRIPTIONS:
Every week a reminder of a new *VR* arrives by E-Mail. Subscribers tell their computer to retrieve the issue by modem, and, as the issue is being transmitted, the computer traps it. This way, the subscribers—not *VR*—pays for transmission costs. After a week the issue disappears, except for library editions, which remain indefinitely.

NEWSSTANDS:
Instead of going out to a newsstand, people now stay at home, call up computer-generated newsstands, and browse among computer-generated magazine racks. The portion of *VR* available for browsing is set by The *VR* Magazine group, but, at a minimum, includes the cover and the contents page.

SCREENS:
Although *VR* is retrieved on a central terminal, other screens around the house, like extensions on a phone system, can also read it. And like a print magazine, *VR* can be read outside the house—in cars, on buses—by copying the issue onto a disk and inserting the disk into a notebook (a generation more flexible and powerful than '93 models).

ADS:
No more fractionals. Rates are set by (1) the amount of time an ad is on the screen and (2) the type of presentation. A commercial that's been filmed, for instance, costs more than a photograph, but less than something using holographic imaging or virtual reality.

Unlike a print magazine, *VR* isn't linear, so ads are built into the system another way. To go from article to article—or from medium to medium (say, from text to film)—readers have to pass through a block of time during which an ad or a group of ads appears. In VR, the ads can't be edited out, fast-forwarded through, or otherwise gotten around.

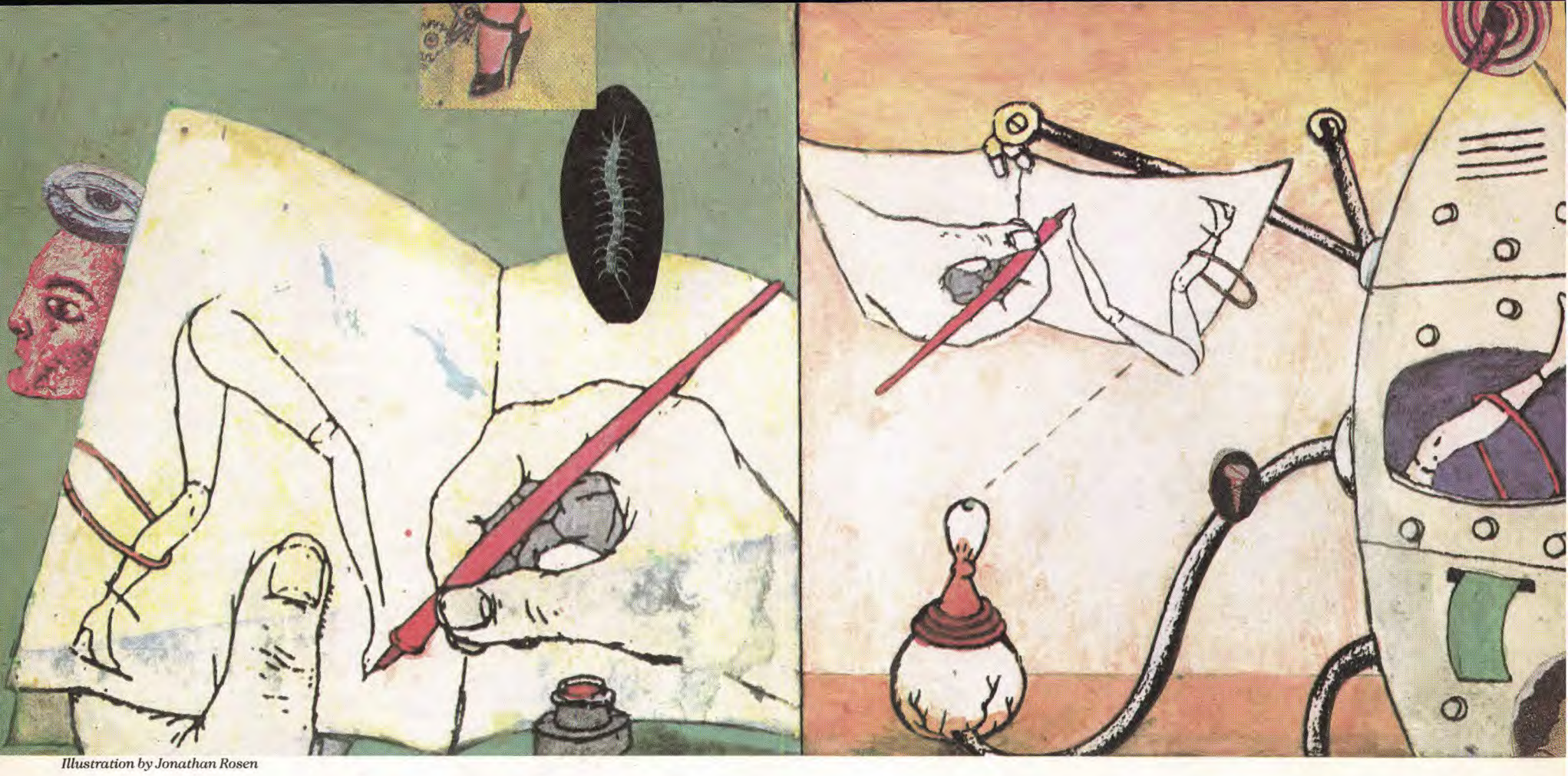


Illustration by Jonathan Rosen

The Digital Dilemma:

Digital technology has made it easier to copy, manipulate and distribute images. How is the graphic design community responding to issues of copyright, licensing and usage rights in the electronic age? Here, U&lc *explores four different areas: illustration, photography, type and graphic design.*

ILLUSTRATION *by Karen Chambers*

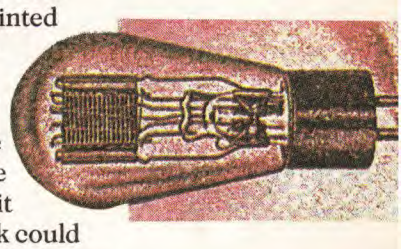
"The interesting thing about computers is that everything that's in there is digitized. You've got digitized images and digitized type, digitized artwork. You can draw within the computer. Everything is really flowing together. It's sort of like this digital river," says Paul Davis, illustrator and art director.

Davis, known for his sophisticated and stylishly realistic illustrations for New York's Public Theater and PBS, views the computer as the newest weapon in his artistic arsenal.

Davis became aware of the allure of the computer when his son started college in 1985 and wanted one: "We bought an Apple. It was a primitive little thing, but it was wonderful." Davis soon learned that "whatever's possible anywhere else is possible on a computer. You can draw. You can color. You can do retouching. You can set type. Manipulate type. You can take drawings and photographs and transform them into other things. You can take a photograph and make it look like a watercolor or a pastel drawing. You can collage very easily on a computer."

Davis now teaches at the Center for Creative Imaging in Camden, Maine (see related article on page 34). Sponsored by Kodak, the Center offers design professionals workshops in computer technology with state-of-the-art equipment. "The students do a lot of work in a very short period of time," explains Davis. "They learn one or two programs and go home basically knowing what they want. Many of them plan to buy between $20,000 and $100,000 worth of equipment in the next few years."

This seems to confirm that a computer revolution in the graphic design industry is well underway. It has many implications, but they all center on the availability of images. "We are beginning to see artwork and art styles as parts which are interchangeable in some ways," Davis says. "This opens up possibilities that are wonderful and possibilities that are horrible." He pointed out that illustrators can now send out drawings all over the country on a computer disk with the potential that their style could become pervasive, "like McDonald's in a way."



In Davis' view, computer technology makes it possible to market illustration in a new way. While this may make better artwork available to more people, it may also limit diversity. Davis could see how one hot illustrator's work could sweep the country, allowing art directors, t-shirt manufacturers and other image users to adapt that illustrator's drawings for their own purposes, presumably at a cost that would be less than commissioning an original drawing. They could have an example of his or her style at an affordable price instead of commissioning a lesser known illustrator to do something specifically for them.

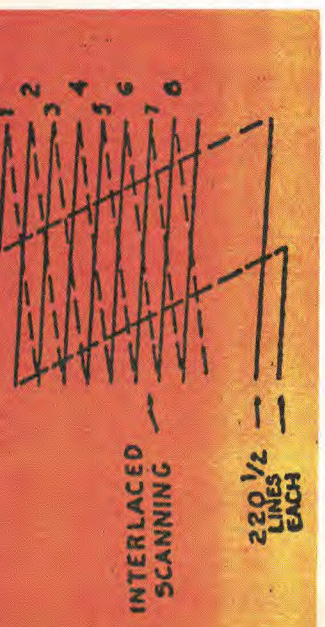
A new artistic and commercial criterion for illustrators may be adaptability. "There will be artists who will figure out ways to adapt to the computer and to the ways that computer art is marketed," says Davis.

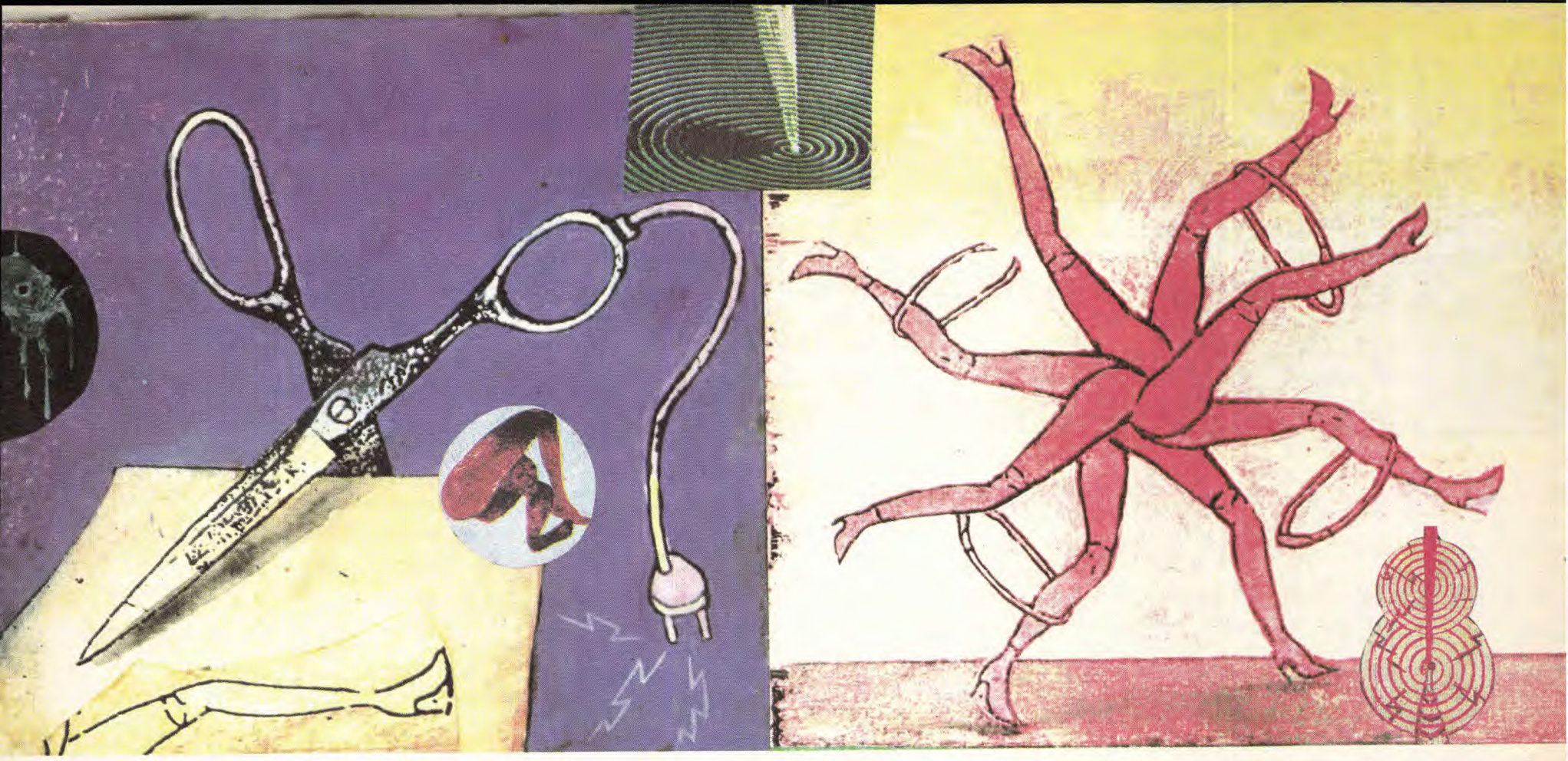
PHOTOGRAPHY *by Karen Chambers*

"The most powerful medium that we have for instruction, for spreading the truth, for protecting the First Amendment, and people's right to know is documentary photographs," says John Long, past president of the National Press Photographers Association.

But the documentary photograph may be an extinct species in the very near future thanks to advances in electronic technology. It is now possible to feed "photographic" images directly into computers so that not only does a print on paper not exist, neither does a negative.

The revolution started about four years ago with the introduction of the Leafax Transmitter. It was a portable negative trans-





Who Owns the Image?

Who Owns the Image?

mitter that digitized color negatives and sent them to newspapers over telephone lines. Then AP converted from its wire photo system to a new system in which all photographs were fed directly into the computer. "At the 1992 Republican convention this year, AP was shooting with digital cameras, no film, pumping them straight into the Mac, uploading in four minutes, bypassing film altogether," says Long. Now virtually every newspaper in the country has converted to electronic technology.

With this new technology the photographic image can be manipulated in ways that might have been possible in the conventional darkroom, but with computers, can be done much more easily and quickly. Elements can be rearranged, added or deleted, colors can be modified, images can be extended in a virtually undetectable way. "Now the problem is that once you've got an electronic file, you can manipulate that file and leave no way to trace it," says Long. "There's no way to prove that it has not been manipulated." It's also flawless. "Anybody trained or untrained, from copy desk, writing desk or photo desk, can change a picture because the systems are that easy to use."

This question has been the focus of much discussion by professional organizations such as American Society of Magazine Photographers (ASMP) and National Press Photographers Association (NPPA). Slowly, these and other groups are adopting awareness campaigns. In Norway, a Code of Ethics for print media publishers, photographers and journalists was adopted in 1990 calling for the use of a symbol with manipulated photographs; this would be an "M" in a circle representing "montage" and would be placed inside the photographic image.

The NPPA has taken a different approach, focusing on principles. A statement adopted by the Board of Directors in 1991 states: "As journalists we believe the guiding principle of our profession is accuracy, therefore, we believe it is wrong to alter the content of a photograph in any way that deceives the public...We believe the photojournalistic guidelines for fair and accurate reporting should be the criteria for judging what may be done electronically to a photograph."

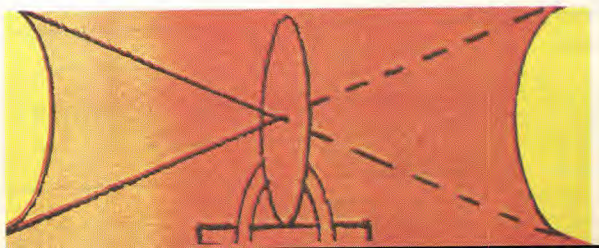
Although the computer makes manipulation of a photograph more easily achieved and raises the question of authenticity, those ethical questions have always existed. In Fred Ritchin's insightful and informative book on the subject, *In Our Own Image* (Aperture Foundation, 1989) he quotes Hal Buell, assistant general manager of newsphotos at AP as saying, "Ethics is in the mind. It is not limited to electronics. Electronics have opened up a new avenue for screwing up, but they're by no means the only way."

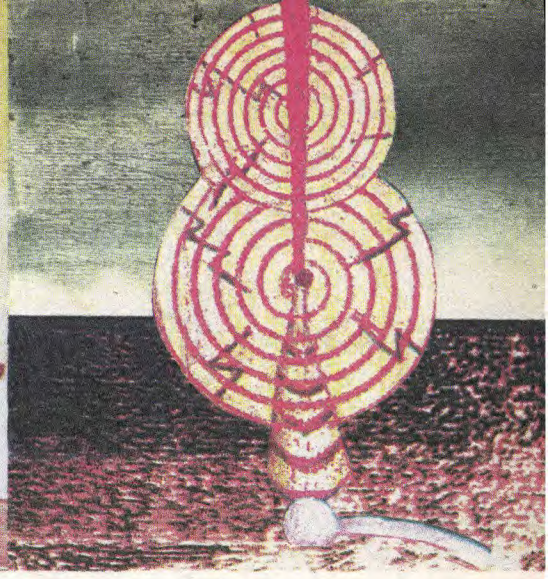
GRAPHIC DESIGN *by Joyce Rutter Kaye*

For graphic designers, the digital dilemma is twofold. Not only are designers asking, "Who owns the image?" but also, "How do we protect our role in the creative process?"

Although many designers regard the computer as "just another tool," they cannot ignore the impact and implications of the digital environment in their industry. The computer has penetrated every nook and cranny of the profession, influencing the creative process, design practices and legal and ethical standards. Attitudes about design are changing rapidly. The accessibility of desktop publishing technology has delivered design tools into the hands of many users—most notably clients—who are unschooled in graphic arts. This has supposedly demystified the design process and has made it easier for clients to lose perspective of the creative process by concentrating more on what can be output from a computer, not input from a designer, points out Clement Mok, of Clement Mok designs, San Francisco. "Clients start to realize, 'we have this all in-house, why don't we do this ourselves?'" Mok says. "The creative component is not thrown in the mix...it's seen as one big homogeneous mass."

Designers are realizing that they need to defend their roles by





educating clients about the value of their most prized and intangible asset: creativity. For decades, design firms have marketed themselves by trumpeting their specializations in areas such as annual reports or packaging design. In the 1990s, says Mok, designers need to build value into their profession by marketing themselves as analytical, perceptive generalists who use both sides of their brains. "If a client is changing the layout of a spreadsheet, we need to dig a little deeper and ask why."

The computer has further complicated the role of the designer by bringing in-house the jobs he or she once commissioned from outside vendors. Now designers may sometimes find themselves handling not only the design of a piece, but also the typesetting, color separation, photography and illustration. Not only is it possible for the designer to perform all of those functions, it is often expected by the client.

Computers have also made ownership rights a stickier issue. Now that clients can take an electronic file and easily manipulate it, repurpose it and redistribute it, designers are pressured to clearly specify usage rights at the outset of a project. After creating a logo for The Mirage, a Las Vegas hotel/casino, which featured a simple, illustrative image of palm trees above the Mirage name in script, Mok later discovered that the image had been manipulated and merchandised. A dolphin was added to his logo, and then silk-screened on t-shirts. Because he had essentially handed over the image at the outset, he had no control over the image in subsequent merchandising agreements, nor did he receive monetary compensation from them.

Of course, these issues have existed for years. But with computers, it is easier and faster to manipulate work, and this has given many people a casual attitude about design, says Rudy Vanderlans of Emigre Graphics, San Francisco. "Clients feel graphic design is negotiable. It's not like architecture, where if you take one floor out, the whole building will collapse." Perhaps not. But in the future, designers will need to lay a firmer foundation for rights to their work.

TYPEFACES *by Joyce Rutter Kaye*

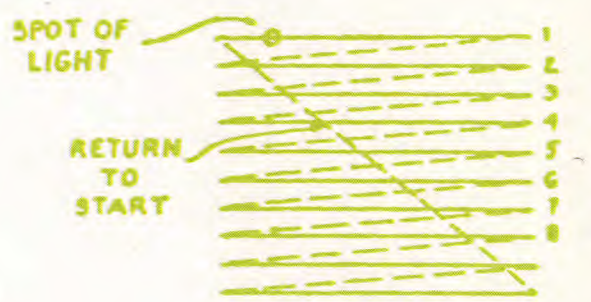
It is the best of times and the worst of times in the typeface industry. For typeface users, things couldn't be better. The proliferation of desktop publishing technology has created an enormous demand for new typefaces. Type manufacturers and suppliers have responded by flooding the market with thousands of typefaces in a wide variety of styles. Cynthia Hollandsworth, U.S. Type Marketing Manager for Agfa, estimates that at least 10,000 Type 1 typefaces alone exist today. This supply has led manufacturers to devalue fonts to a point where many unessential typefaces can be purchased for as little as 99 cents per font.

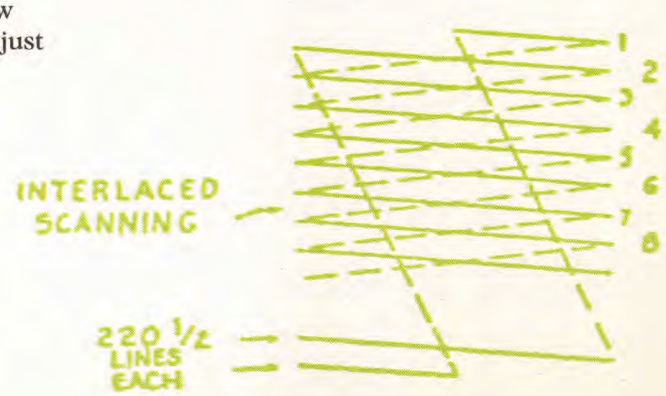
Digital type also affords users a great deal of flexibility and freedom with the way fonts appear in the documents they create. Desktop designers are becoming adept at using type. With existing page layout programs, users can fine-tune their type electronically by adjusting kerning, word spacing and leading. New technologies such as Adobe's Multiple Master allow one to adjust up to four design axes of a Multiple Master font. And Apple's upcoming Truetype GX system software enhancement will automatically add ligatures and adjust kerning and word spacing on the fly. In addition, Altsys' Fontographer, Letraset's FontStudio or URW's Ikarus M can be used to assist in the creation of new typeface designs.

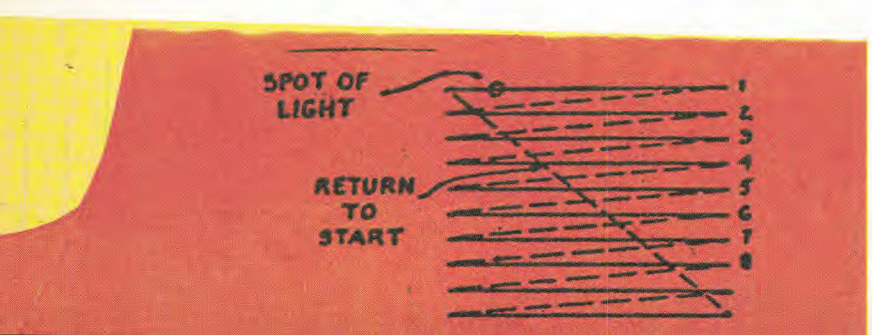
For manufacturers, designers and suppliers of typefaces, however, times are difficult. Cheap typefaces are hurting the vendor's bottom line. Digital typefaces are very easy to pirate; it is estimated that each font software program is illegally copied at least six times. Typefaces are not protected under United States copyright laws because they are considered to be useful tools of communication, rather than artistic works. Because fonts are so easily copied and stolen, typeface designers can lose the incentive to create new typeface designs. "It's a great tragedy that typefaces are not protected," says type designer Sumner Stone, of the Stone Type Foundry, San Francisco. "This has put a great damper on the typeface design world—no question about it."

There is also the question of the esthetics of type. Now any user can take an original typeface design and with font manipulation and editing programs, can rescale letters, adjust stroke weights and alter serifs. Typeface designers seem resigned to the fact that they have no control over the manipulation of their creations by average users. "I'm much more concerned about someone copying my designs and selling it as his own," says Stone. Rudy Vanderlans of Emigre Graphics concurs, adding, "We are more concerned that people buy legal copies of our fonts. It's the people who are stealing our fonts that we worry about. After someone has purchased the type, [he or she] can squeeze it, condense it, boldface it...we have no hold on the esthetic of the design. It would be arrogant of us to say that they are using it right or wrong."

Manufacturers are making efforts to educate users about the long-term damage of piracy on the industry. They are also reminding us of the axiom that you get what you pay for. "People will recognize the importance of brand names," says Hollandsworth. "If you don't know where your type is coming from, you can't complain when the job you are working on crashes in the middle of the night, or if the type looks bad."







LICENSING INDEX

The following organizations, seminars and books can provide more information about licensing and copyright issues.

ORGANIZATIONS

Advertising Photographers of America (APA)
National Office:
7201 Melrose Ave.
Los Angeles, CA 90046
(213) 935-2056
President: Doree Laughlin
Conducts Digital Imaging Seminars. Provides to non-members upon request a copy of their estimate/invoice form which includes a statement on ethics and professional conduct. Chapter offices provide limited legal counsel and Business Practices Committees monitor copyright issues.

1725 West North Ave.
Chicago, IL 60622
(312) 342-1717
Chapter President: Sandy Hedrich

27 West 20th Street, Room 601
New York, NY 10011
(212) 807-0399
Chapter President: Chris Callis

American Center for Design
233 East Ontario, Suite 500
Chicago, IL 60611
(312) 787-2018
Contact: Rob Dewey
An information source on all issues of importance to designers, they provide access to publications on various legal matters and sell reprints for a nominal fee. Annual Design Practice Workshops are videotaped and copies can be purchased through the Center.

American Institute of Graphic Arts (AIGA)
National Office:
1059 Third Ave.
New York, NY 10021
(212) 752-0813
Contact: Allen Payne
Copies of a Contract/Standard Form of Agreement for Graphic Design Services and a Code of Ethics and Professional Conduct for Graphic Designers are available upon request. To order a transcript of Bit by Bit, a 1991 Licensing symposium jointly sponsored by The Smithsonian Institution, the AIGA and ITC, send $10.00.

American Society of Magazine Photographers (ASMP)
419 Park Ave. South
New York, NY 10016
(212) 889-9144
Contact: Pat Caulfield
Promotes high ethical standards among photographers from every discipline. Membership includes a legal referral system and publications that contain legal and business information. The ASMP Licensing Agency shapes terms and conditions for new electronic media practices.

Association for the Development of Electronic Publishing Technique (ADEPT)
360 North Michigan Ave.
Chicago, IL 60601
(312) 609-0577
Contact: Liane Sebastian
A user group for desktop publishers. Will conduct a business and ethical practices seminar at the CONCEPPTS Show (a conference with exhibits for the pre-press industry), February 24-27, 1993, in Orlando, FL.

Association Typographique Internationale (ATypI)
For information write to: ATypI, c/o International Typeface Corporation
866 Second Ave.
New York, NY 10017
This international organization of type manufacturers, designers and educators devised a strategy to sensitize type users to respect and protect the work of type designers. The ATypI Font Software Anti-Piracy Initiative includes a definitive policy statement against piracy, an information and awareness campaign from ATypI member corporations and a commitment to penalize those who ignore the legal ramifications of illicitly copying software.

Graphic Artists Guild
11 West 20th St.
New York, NY 10011
(212) 463-7730
Contact: Paul Batista
Represents the interests of professional practitioners in the graphic arts, whether freelance or staff by improving the economic conditions of the industry and promoting high professional standards of ethics and practice. Benefits include an Attorney Referral System and a Professional Practices Committee. A member organization of the Joint Ethics Committee.

Interactive Telecommunications Program (ITP)
Copyright and New Technologies Program
New York University
Tisch School of the Arts
721 Broadway
New York, NY 10003
(212) 998-1885
Contact: Donna Demac
These are two-year Masters Programs within the Tisch School of the Arts that focus on applications and new technologies. Acts as an academic think tank and is the center of a strong public outreach program.

International Association of Business Communicators (IABC)
One Hallidie Plaza
Suite 600
San Francisco, CA 94102
(415) 433-3400 or (800) 776-4222
Contact: Christy Francis, ext. 126
Represents 11,500 business communicators worldwide. Reprints from their resource library and communications bank and a handbook are made available to members and nonmembers.

Joint Ethics Committee
P.O. Box 179
Grand Central Station
New York, NY 10163
(212) 966-2492.
All inquiries must be made by mail. To order their booklet Code of Fair Practice, send a $4.00 check or money order made out to the Joint Ethics Committee along with a SASE bearing 52 cents postage.

Software Publishers Association (SPA)
1730 M Street, NW, Suite 700
Washington, DC 20036-4510
(202) 452-1600;
(800) 388-7478 (Anti-piracy Hotline)
To order their free Self-Audit Kit which includes the software program Spot-It, dial the 800 number. To order the video, "It's Just Not Worth the Risk," send a $10.00 check or money order which includes shipping, made out to the Software Publishers Association. To order their Software Management Guide which includes the video and Spot-It, send an $80.00 check or money order, which includes shipping, made out to the Software Publishers Association.

United States Office of Copyrighting
(202) 707-3000

SYMPOSIA/CONFERENCES:

American Center for Design
January 1993
Chicago, IL
Coordinator: Rob Dewey
Design Practice Workshops focus on changing business roles and responsibilities in electronic publishing; in particular, how electronic tools have changed the profession.

CONCEPPTS Show
February 24-27, 1993
Orlando, FL
Coordinator: Michael Gallagher
Graphic Arts Show Company,
Reston, VA. (703) 264-7200.
A conference with exhibits for the prepress industry.

Software Publishers Association
March 3-6, 1993
San Diego, CA
Coordinator: Penny Perlman

International Association of Business Communicators
June 1993
Chicago, IL
Coordinator: Chris Grossgart, V.P. of Professional Development, Ext. 116

Interactive Telecommunications Program
Spring 1993
New York University, New York, NY
Coordinator: Donna Demac
Roundtable discussion on authors' rights in the electronic publishing era

AIGA
Fall 1993
Miami, FL
Coordinator: Irene Bareis

Graphic Artists Guild
June 1994
New York, NY
Coordinator: Yvonne Perano

PUBLICATIONS:

Assignment Photography Monograph.
New York: ASMP, 1991

Crawford, Tad.
Legal Guide for the Visual Artist.
New York: Allworth Press, 1990.
$18.95

Crawford, Tad.
Protecting Your Rights and Increasing Your Income.
New York: Allworth Press, 1990.
$12.95 (Videotape)
To order Allworth Press books and videotapes, send check (plus $3 UPS) to: 10 East 23rd St., Suite 400, New York, NY 10010 or call (212) 777-8395. Order with VISA/Mastercard toll free (800) 247-6553.

Ethics, Copyright and the Bottom Line
Camden: Center for Creative Imaging, 1991
Transcript of a roundtable discussion between: Ray DeMoulin, Nathan Benn, John Sculley, Brad Kahin, Fred Ritchin, Dr. Adriaan Ligtenberg, Mark Godfrey, Robert Stein, Charles Aultschul, Timothy Druckrey and John Garrett. Order with VISA/

(Continued on page 49)

HEADLINE: ITC MONA LISA RECUT SUBHEADS: ITC CASLON NO. 224 BLACK; BOLD
BYLINE/CAPTION: ITC CASLON NO. 224 BOOK ITALIC TEXT: ITC CASLON NO. 224 BOOK; ITALIC

THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY

What's New

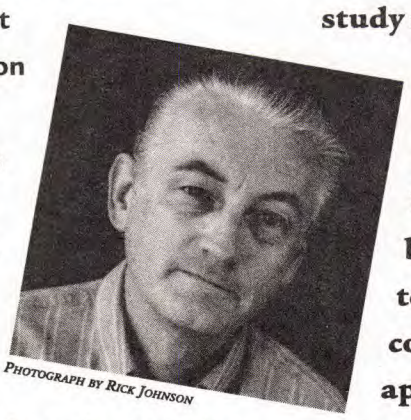
Ronald Arnholm's interest in letterforms dates back to his childhood in Barre, Vermont, when he would watch his brother apply pinstriping and lettering on antique cars and trucks. To the youngster, the process was magic. He would marvel as the letters seemingly transferred by themselves from the brush to the vehicles.

Arnholm's first real job was in fact as a sign painter in a small two-person shop during college breaks. In general, most apprentice sign painters do not become type designers, and they usually remain in the lettering, rather than typographic arts. Not so for Arnholm. He recalls, "It was during this time that I started to develop a deep interest in type. I thoroughly enjoyed analyzing the design structure of individual typefaces and incorporating them into all kinds of signage whenever I could."

Arnholm designed his first typeface for Photo-Lettering, Inc. in New York City, in 1958 when he was in his second year at the Rhode Island School of Design, and he has been creating designs for major type foundries on a custom order basis ever since. To date, over 50 typefaces are to his credit.

The genesis of ITC Legacy actually began in the early 1960s when Arnholm was in a graduate design program at Yale University.

In a history of typography class he was able to study firsthand a copy of the 1470 Eusebius, set in the roman type of Nicolas Jenson. It was (typographic) love at first sight. With this inspiration Arnholm decided that a revival design of Jenson's work would be an exciting and worthwhile challenge—and the perfect subject for his master's thesis. After extensive research, guidance from the eminent design staff of Yale, and months of hard work, the design was completed. Arnholm received his M.F.A., and the typeface, Jenson Roman, eventually became part of the Linotype type library.



PHOTOGRAPH BY RICK JOHNSON

AS WITH MANY OTHER DESIGNERS, ARNHOLM IS RARELY COMPLETELY SATISFIED WITH HIS WORK. IN 1982 HE DECIDED THAT HIS FIRST JENSON DESIGN HAD NOT CAPTURED ALL THE QUALITIES OF THE ORIGINAL, AND THAT IT NEEDED A COMPANION ITALIC TO COMPLETE THE FAMILY. FOR HIS MODEL HE WENT BACK TO THE 1470 EUSEBIUS—THIS TIME AT THE EMORY UNIVERSITY SPECIAL COLLECTION IN ATLANTA, GEORGIA. ARNHOLM WAS ABLE TO DO EXTENSIVE STUDY OF THE JENSON TYPE, PHOTOGRAPH THE BOOK AT VERY CLOSE RANGE, AND MAKE HUNDREDS OF TRIAL DRAWINGS JUST TO GET A PROPER "FEEL" FOR THE TYPE. NEXT CAME MORE DRAWINGS, AND TEST FONTS; THEN EDIT, REWORK, AND MORE TEST FONTS. THE FINAL RESULT IS SEEN HERE AS ITC LEGACY.

Arnholm is no stranger to current design technology, but he chose not to use a computer as a design tool for the Jenson revival that was to become ITC Legacy. He feels that "the beauty and perfection of the Jenson roman is due in part to its imperfection and inconsistency of details." His extensive study revealed that serif design, stroke weight and angle, and individual character curves all varied subtly from letter to letter. He believed that "this subtle contrast between similar parts on one letter relative to another is one of the contributing factors to the mellow appearance of Jenson." Arnholm wanted to retain as much of the character and personality of the original Jenson in his work as possible, and felt that the use of a computer would have made this difficult.

The toughest question to answer when reviving a Jenson type is: What should be the design model for the italic? The problem is that there were no italic typefaces when Jenson cast his type. Past revivals based their italics on Renaissance calligraphy or the italic types of Aldus Manutius which were used early in the 16th century. Arnholm, however, chose to base the italics for ITC Legacy Serif on the work of Claude Garamond. "Other historic forms didn't seem to work well with Jenson, they seemed too regular in their overall detailing," says Arnholm.

"The Garamond, on the other hand, had some of the irregularities and inconsistencies found in the Jenson."

While working on the Jenson type Arnholm became intrigued with the concept of a companion series of sans serif faces having the essential skeletal structure of the oldstyle serif types in his revival. A large pad of tracing paper and a day's worth of trial renderings later, Arnholm was satisfied that his idea was sound. It wasn't until he was in the final stages of the serif design, however, that he began to concentrate in earnest on the sans serif design. Although both are based on the same design model, ITC Legacy Serif would be classified as an exceptionally sensitive interpretation of an earlier style, while ITC Legacy Sans could only be called an original design statement. Perhaps because it is based on proven oldstyle letter shapes and proportions, ITC Legacy Sans is a remarkably legible typeface. Character shapes are easy to read and their face's proportions add to its legibility and make it applicable to a wide range of graphic uses. While counters are open, the lowercase x-height is kept to modest proportions, which also results in an easy to read, but not overpowering design.

Both ITC Legacy Serif and ITC Legacy Sans are available in Book, Medium, Bold and Ultra with corresponding italic weights for all but the Ultra. Small caps have been created for the Book and Medium weights of ITC Legacy and oldstyle figures are available for the roman and italic designs in all weights of this series. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: ITC

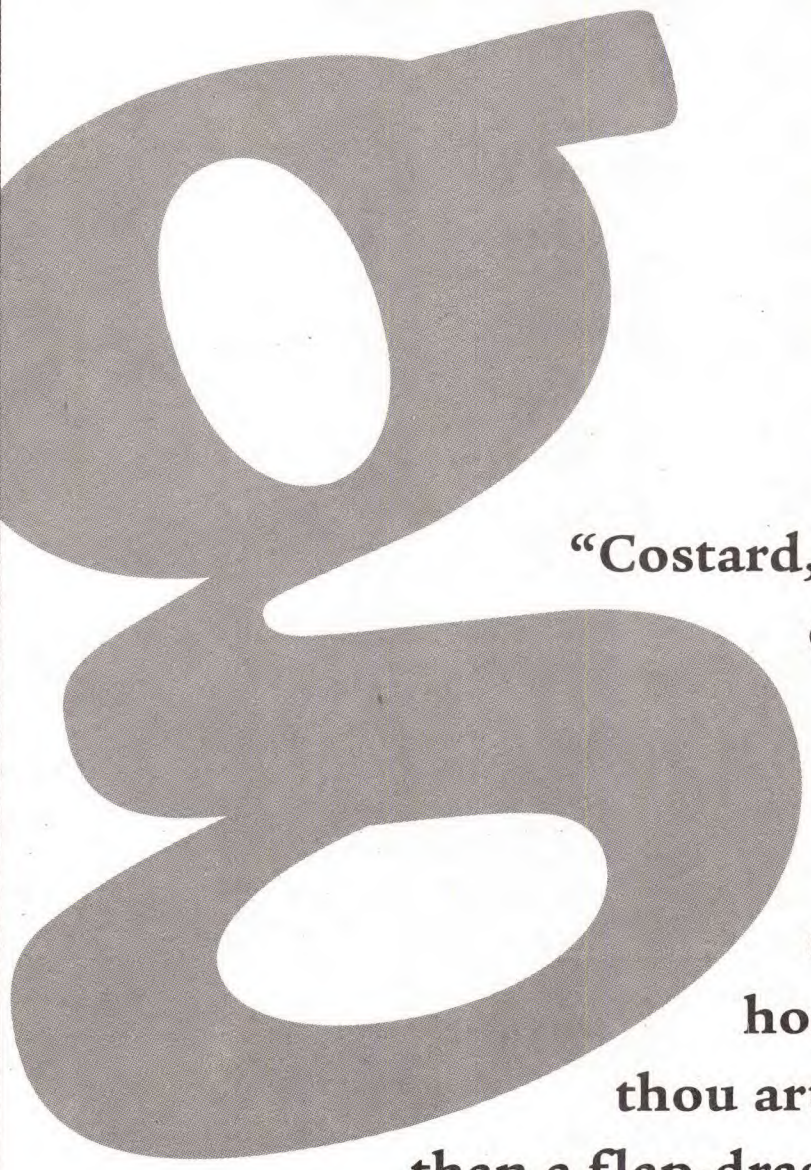
THESE TYPEFACES WILL BE AVAILABLE TO THE PUBLIC AFTER NOVEMBER 17, 1992, DEPENDING ON EACH MANUFACTURER'S RELEASE SCHEDULE.

ITC LEGACY™

Where There's a Will
There's a Legacy

"I am the voice of today, the herald of tomorrow... I coin for you the enchanting tale, the philosopher's moralizing, and the poet's visions... I am the leaden army that conquers the world—I am TYPE."

FREDERIC **WILL** *IAM GOUDY*

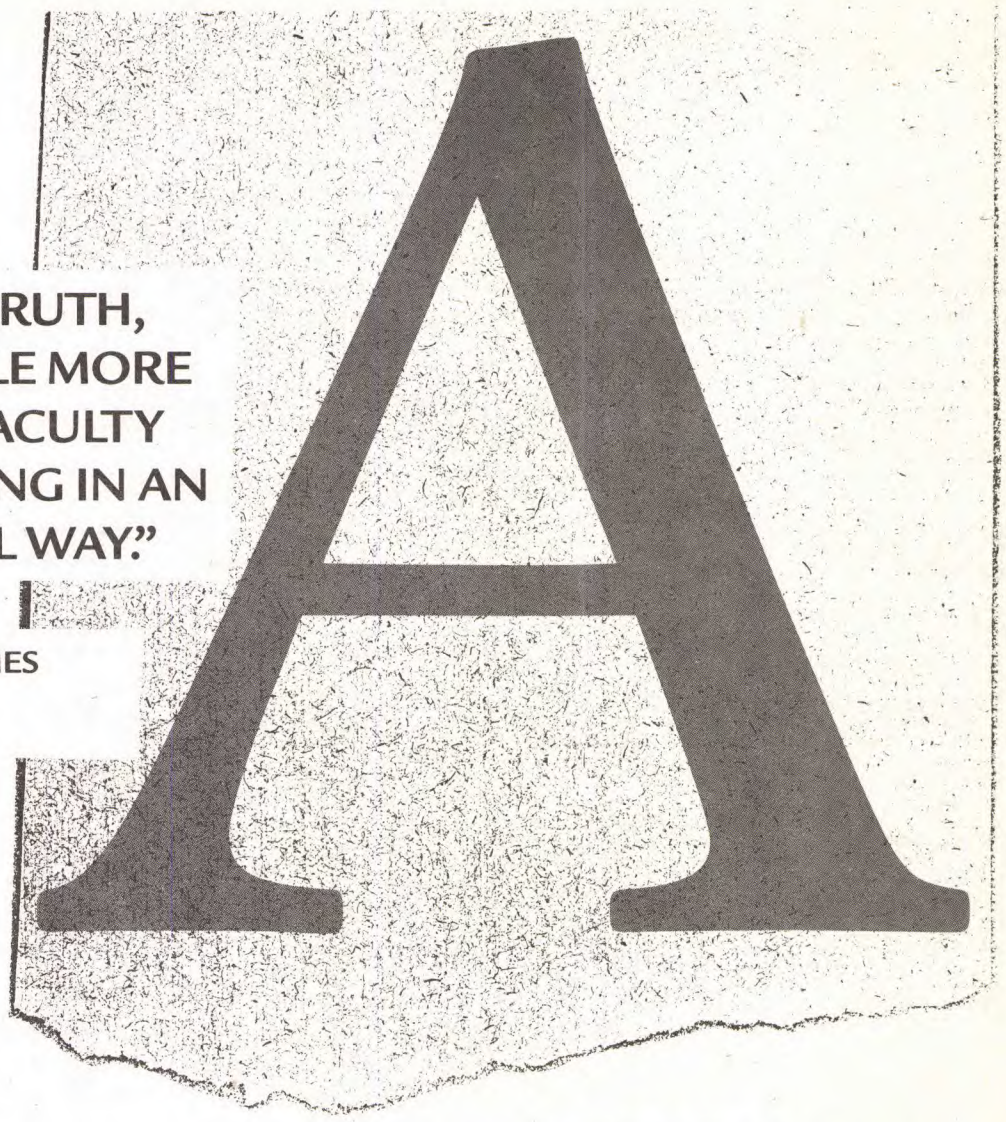


"Costard, O! They have lived long on the alms-basket of words. I marvel thy master hath not eaten thee for a word; for thou art not so long by the head as honorificabilitudinitatibus; thou art easier swallowed than a flap-dragon."

William
Shakespeare

"GENIUS, IN TRUTH, MEANS LITTLE MORE THAN THE FACULTY OF PERCEIVING IN AN UNHABITUAL WAY."

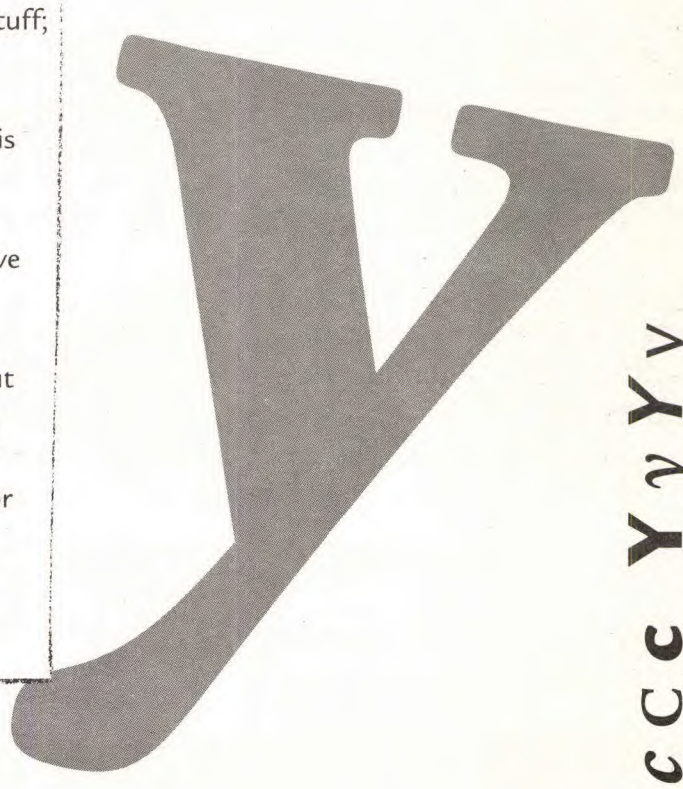
WILLIAM JAMES



"ALL I KNOW IS JUST WHAT I READ IN THE PAPERS." WILL ROGERS

"I am not sorry for having wrought in common, crude material so much; that is the right American stuff; and perhaps hereafter, when my din is done, if anyone is curious to know what that noise was, it will be found to have proceeded from a small insect which was scraping about on the surface of our life and trying to get into its meaning for the sake of the other insects larger or smaller..."

WILLIAM DEAN HOWELLS



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ITC LEGACY SANS™

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ITC LEGACY SERIF™

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Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perf ect integration of design elements often demands unorthodox typography. It may require the use o
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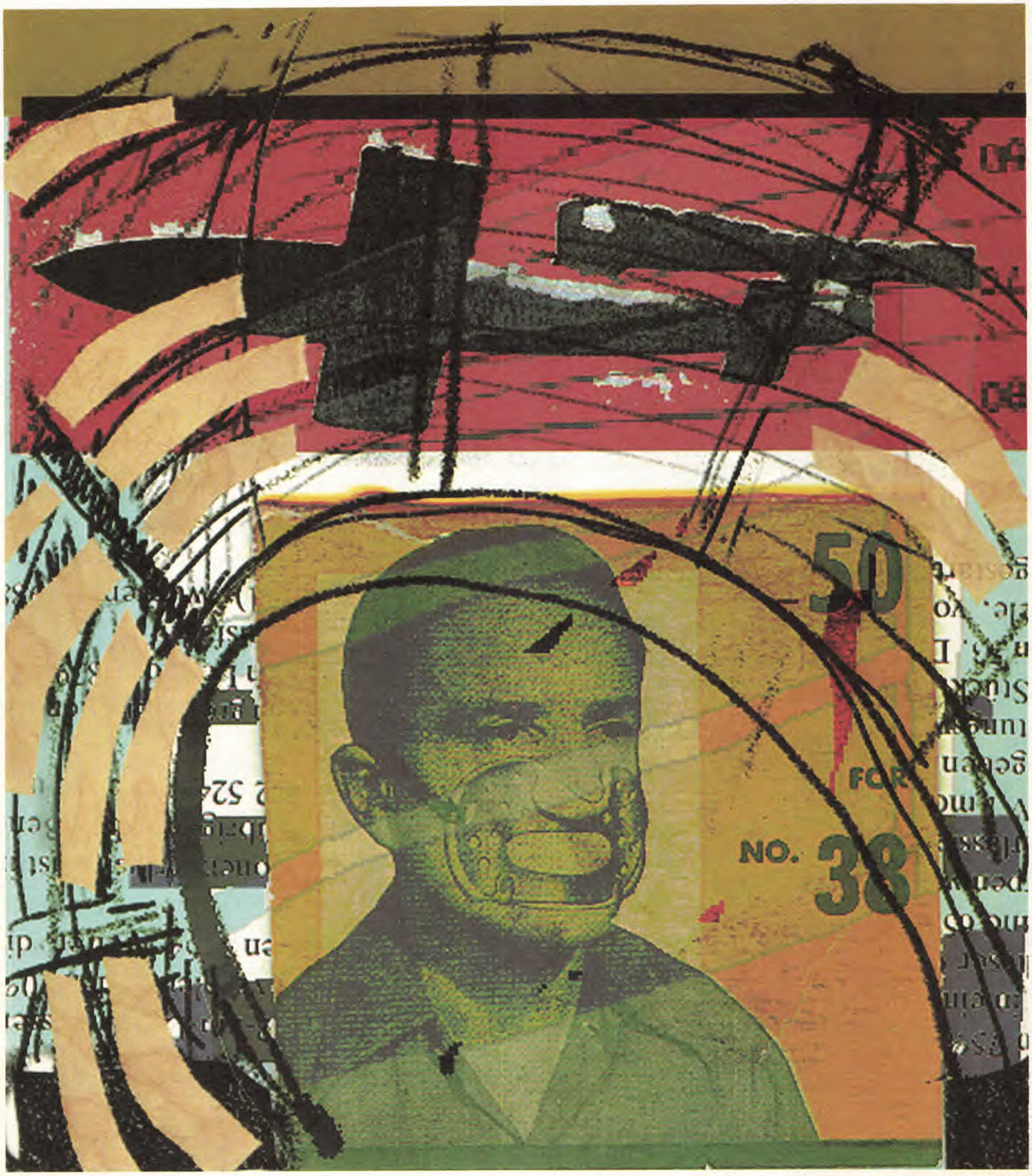
n of the Jenson roman is due in part to its imperfection

n one letter relative to anoth er is one of the contributing factors to

f an earlier style, while ITC Legacy Sans could only be called an original design statement.

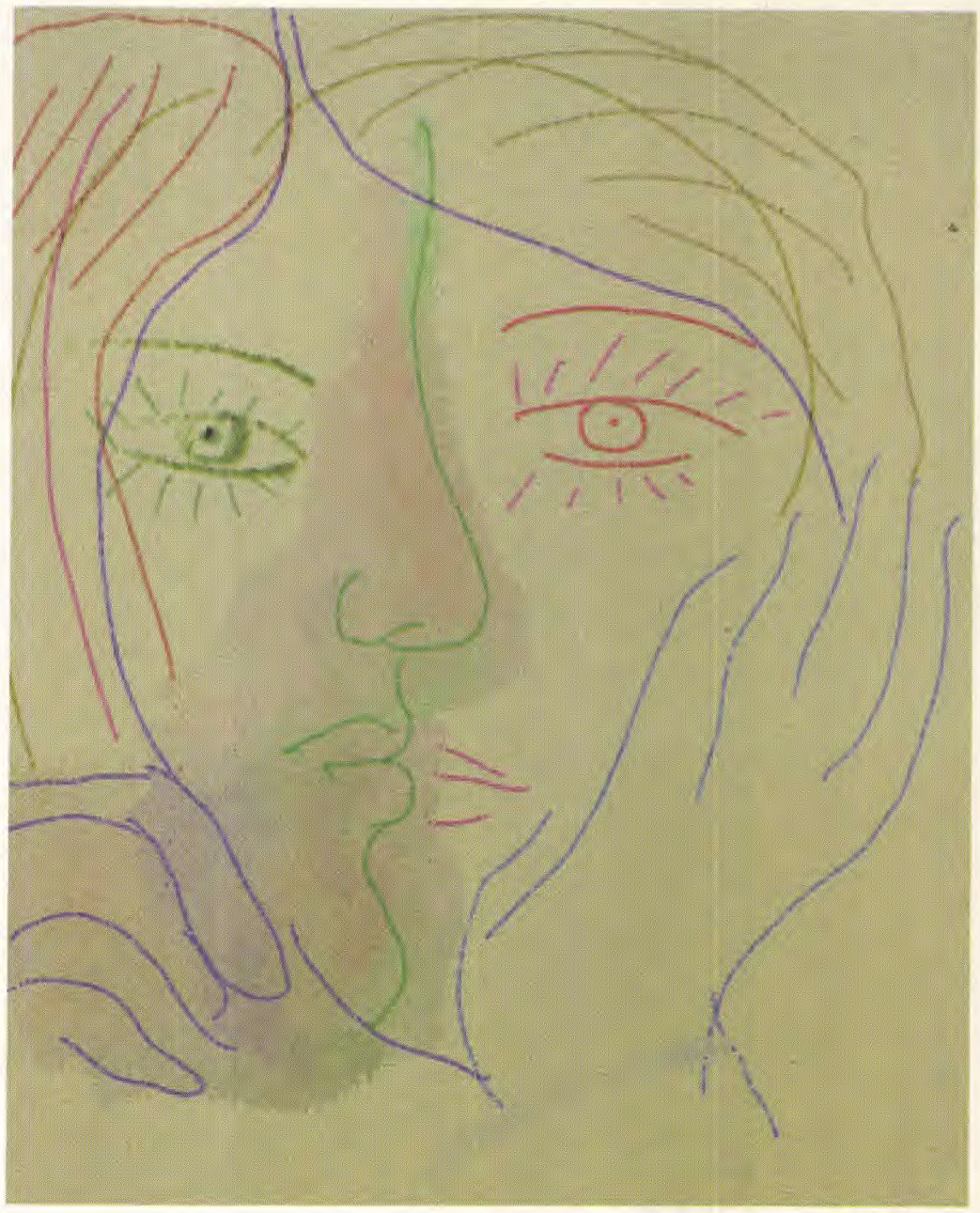
MEDIUM HOT

A PORTFOLIO



TIM DURFEE © 1992

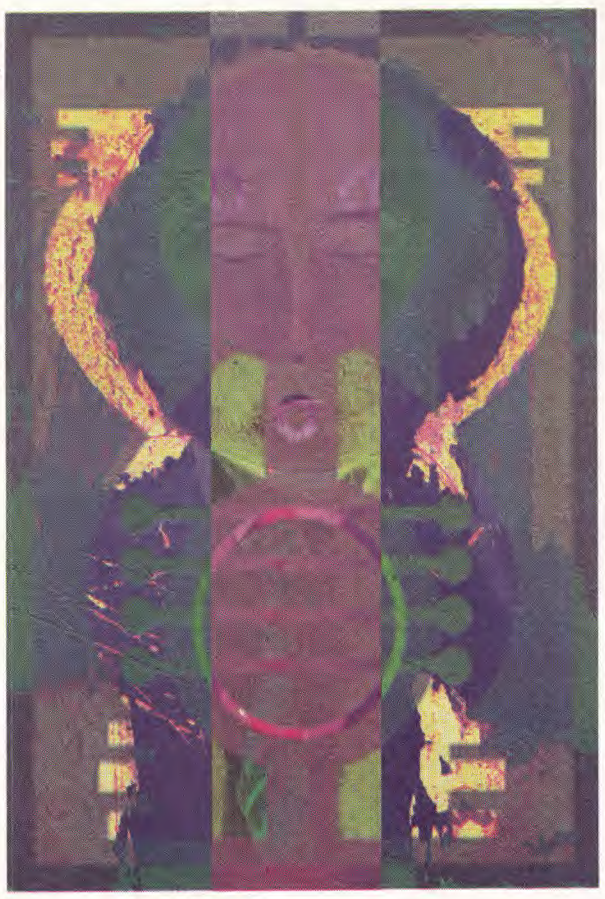
These elegant and simple works represent the "second wave" of computer art. They were produced at the year-old Center for Creative Imaging in Camden, Maine, where artists, graphic designers, photographers and others in the visual arts are immersing themselves in digital technology and discovering what it can offer to their creative processes. Today the practiced eye gravitates to work distinguished by esthetic intentionality, rather than just the effects of filters, juxtaposition, distortion and general excess characterized by the first generation of computer art. As this medium of remarkable capabilities settles into familiarity as a tool for artists, it extends them into new and original forms of expression: In Jean-Michel Folon's stylized depiction of a dove, or Paul Davis' cubist portrait, the computer is used as directly as a pencil. In Kenneth Harrison's two works, he creates layered effects that build on his complex painting techniques but would not be the same in his traditional medium. Tim Durfee and Julie Pincus employ cutting, pasting and rendering in the forms we have come to associate with contemporary collage and yet have at their fingertips the additional power to transform the colors and shapes of their given materials. These six works are at the exciting point where the tricks of technology become invisible and the magic of the artist emerges. *Myrna Davis*



PAUL DAVIS © 1992

JULIE PINCUS © 1992

JEAN-MICHEL FOLON © 1992



KENNETH HARRISON © 1992

HEADLINE: ITC ANNA TEXT/CAPTIONS: ITC FRANKLIN GOTHIC DEMI/BOOK

Ruled By Tools

New York Times columnist Russell Baker ponders computers, junk mail, and the "silliness of progress"

After using my powerful word processor to write a letter to a friend, I printed it on my state-of-the-art laser printer. What a professional look it had! It didn't look like a letter at all. It looked like a piece of junk mail.

Every day brings a dozen documents that look exactly like this letter. Every day they flutter into my trash can unread. One knows their messages too well:

An astounding new shampoo is available. An officeholder praises his own achievements. A sales pitch disguised as a lottery advises recipient to steel himself for the arrival of an armored truck full of dollars. A friend of the President says a contribution of $10,000 is imperative though $25 will not be sneered at.

My beautifully printed letter showed me caught in the American comedy about the silliness of progress. Just look at this letter: Writing it required several thousand dollars' worth of electronic machinery, not to mention a supply of electricity provided by vast corporations whose hot wiry tentacles stretched across thousands of miles.

With all these resources, what emerged? A letter that looked so like junk mail that my friend would probably toss it away unread. What's more, it was a poorly written letter—not a graceful phrase in it, too much stiffness in the prose joints, and twice as long as it needed to be.

Such gassiness is characteristic of writing done on computers. Computers make the physical toil of writing so negligible that the writer can write on forever, and often does, as I am currently doing at this very particular and precious point in time, a.k.a. now. Many books only 290 pages routinely wheeze on nowadays to 800, 900, 999.

My second-rate letter with the junk-mail look is a typical child of progress. With a goose quill, Thomas Jefferson could have written a letter at a fraction of the cost. It would have looked like the work of a human being, and it would have been a better letter than mine.

It would have been better not only because Jefferson had the more interesting mind, but also because writing with goose-feathers is such messy work that a writer has to put his mind in order before starting. With a computer, he merely flips a switch, then lets his brain mosey around in the fog on the chance it may bump into an idea.

My second-rate letter produced at great expense reminds me of those silly men who drive around with one hand on the steering wheel and the other holding a telephone. Don't they realize the horror of living in a world where there is no haven anywhere, even in the sweet, sensuous privacy of your automobile, from the accursed telephone?

Apparently not. The high cost of car telephones suggests that people who have them will pay big money to avoid being alone with themselves. Often they are so desperate to experience communication that they call talk-radio shows, phoning in from the highway to abuse Congressmen or explain what's wrong with the hometown baseball team.

The plight of the modern American is comic, not tragic as the overwrought quality of the daily news report would have us believe. The guy using $3000 worth of machinery to write a pal a letter that will look like a piece of junk mail is part of the national comedy. So is the man driving down the highway, phone in hand, telling Radio World what's on his mind.

Both these people have the same problem. Technological genius has provided them with wonderful machinery which, used discretely, will bless their lives. Yet they let the machinery use them, and so become its victims, one depriving himself of peace of mind by letting the telephone get out of control, the other turning friendly letters into junk-mail facsimiles simply because electronics makes it possible.

The criticism often made of progress is that it makes life ever more complicated, ever more stressful and ever more demanding. All true, but its blessings are also considerable, or would be if we could stop being progress' servants and make progress start serving us. At present, alas, we are in the comic position of being tools. And we yearn to be tragic, not comic. Prince Hamlet, not Falstaff.

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(TECH TALK BEGINS ON PAGE 40)

Alphabets, Inc. offers a new look at an old friend, original faces inspired by the lettering of Oz Cooper. Designer Bob McCamant has developed a widely useful family from Cooper's hand drawn posters and brush lettering.

Oz Brush
A·I Oz Brush™ & Oz Poster™ Family • $74.95
Oz Brush Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz • fifl & ? 12345
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz • fifl & ? 67890
Oz Poster
Oz Poster Condensed

A·I Prospera™ II
Prospera Prospera
abcdefghijklmnopqrstuvwxyz • fiflffffiffl ThQu ctst 12345
abcdefghijklmnopqrstuvwxyz • fiflffffiffl ThQu ctst 67890
Prospera Prospera
with Italic, Bold, Bold Italic, Small Caps $134.95

A·I Prospera is an original design from Alphabets founder Peter Fraterdeus. It is *a warm and humanist alternative* to the deconstructed flurry of contemporary type design. Prospera works well for literature and in artistic contexts. All five fonts include full 'f' ligatures, accents and other special characters. Old-style numerals are standard, and lining numerals come with the Small Caps font.

A·I Egyptian Bold Condensed™
Egyptian Bold Condensed
with Display & Text $44.95
Display & Text Optical Styles
Multiple Master Version coming in 1993

KOCH NEULAND
A·I Koch Neuland™
With Dingbats & Astrologicals $44.95

A·I Koch Antiqua™
Koch Antiqua 50
Multiple Master Type 1
Koch Antiqua 400
True Type $74.95
Koch Antiqua 750

Order Now to take advantage of these limited Special Offers!*
A·I Oz Family and A·I Prospera II Family $109.95
A·I Koch Antiqua and A·I Koch Neuland $109.95
A·I Koch Antiqua and A·I Prospera II Family $134.95
A·I Egyptian Bold Condensed and A·I Koch Neuland $74.95
*Offer available direct from Alphabets only, until March 1, 1993
Ask for A·I Fonts at FontShop & Precision Type!
By the Way, our initials are A·I *Alpha Island*, not A·I *Alpha One*!

ALPHABETS, INC.
In the US call 1 800 326 4083 / 708 328 2733
PO Box 5448, Evanston, IL 60204 USA
CIS: 73306,2703 / AppleLink: Alphabets
Fax: 708 328 1922

VISA / MasterCard Accepted
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Circle 244 on Reader Service Card

Who's New at ITC

New ITC Subscribers* Include:

Apply Design Group

Apply Design Group (Lehrte, Germany) manufactures and distributes high-quality typefaces for the graphic arts industry. Apply® Fonts are available in PostScript® and TrueType® formats for Apple Macintosh®, NeXT® and IBM PC® compatible computers. After signing a licensing agreement with International Typeface Corporation (ITC), the Apply Design Group added ITC® typefaces to its own exclusive typeface library.

Apply Design Group
Am Gehrkamp 45
D-3160 Lehrte
Germany
Phone (05132) 1228
Fax (05132) 1051

ITC

Carter & Cone Type Inc.

Carter & Cone Type Inc. (Cambridge, Massachusetts) designs and manufactures innovative fonts in a variety of international and expert character sets for users of both the Macintosh® and IBM PC® platforms. After signing a licensing agreement with International Typeface Corporation (ITC), Carter & Cone Type Inc.'s first release is ITC Galliard® roman and italic with expert sets.

Carter & Cone Type Inc.
2155 Massachusetts Avenue
Cambridge, MA 02140
Phone (617) 576-0398
Fax (617) 354-4146

ITC

Lincoln & Co.

Lincoln & Co. (Concord, Massachusetts) produces LincPage,® a high-speed interpreter of PostScript® files used for printing, imagesetting, fax conversion or other applications. Under a licensing agreement with International Typeface Corporation (ITC), Lincoln & Co. will now provide ITC® typefaces with LincPage for all output file formats.

Lincoln & Co.
29 Domino Drive
Concord, MA 01742
Phone (508) 369-1441
Fax (508) 371-2287

ITC

ParaGraph International

ParaGraph International (Moscow, Russia and Boulder, Colorado) is a leading developer of cursive handwriting recognition technologies; associated hardware and software applications are being developed. ParaGraph International signed an agreement with International Typeface Corporation (ITC) allowing ParaGraph to create Cyrillic extensions for ITC® typeface designs. The Cyrillic typefaces will be available in both HP Laser-Jet and PostScript® formats.

ParaGraph International
23 Petrovsky Boulevard
Moscow, 103051 Russia
Phone (7095) 200-2566
Fax (7095) 928-2768

ParaGraph USA
1034 Pearl St., Suite 304
Boulder, CO 80302
Phone (303) 443-8777
Fax (303) 449-2773

ITC

*ITC Subscriber companies are those companies which have a licensing agreement with International Typeface Corporation to manufacture and sell ITC® typefaces.

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FontHaus is known for being not only the best resource for name-brand PostScript fonts at great prices, we are also gaining a reputation as the best resource for new releases. Most of these releases are exclusive to FontHaus *(FoundryExclusives)* and represent some of the finest new typeface designs in the industry. As an example, this text is set in Scangraphic's *Today*—a beautifully crafted sans serif design. The *Today* family has six weights with corresponding italics. Another example is the humorous typeface we used for our headline, named *Mystery*. It is available in three styles for $119.00. Below, are examples of 13 more new typefaces that we have just released in PostScript.

ABCDEGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890$&fifl

Nicolas Cochin—available in Regular & Italic $109.00 *(FE)*

ABCDEFGHIJKLMNOPQ
RSTUVWXYZABEFGHKL
MNPQRY1234567890C
ABCDEFGHIJKLMNOPQ
RSTUVWXYZ1234567

Paleface Black & Lift $109.00 *(FE)*

ABCDEFGHIJ
KLMNOPQRST
UVWXYZabcde
fghijklmnop
qrstuvwxyz
1234567890&

Old Typewriter—available in 3 weights. $59 per weight *(FE)*

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ
abcdefghijklm
nopqrstuvwxyz
1234567890$fifl

Futura Script—one weight $79.00 *(FE)*

ABCDEFGHIJ
KLMNOPQRS
TUVWXYZabc
defghijklmnopq
rstuvwxyz12
34567890$&fifl

Parade Script—one weight $79.00 *(FE)*

ABCDEFGHIJKL
MNOPQRSTUVWXYZ
ABCDEFGHIJKLM
NOPQRSTUVWXYZ
1234567890$&

Imprimeur Classic—Regular & Oblique $89.00 *(FE)*

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijkl
mnopqrstuvwxyz
1234567890$&fifl

Felt Tip Roman—one weight $79.00 *(FE)*

ABCDEFGHIJKLM
NOPQRSTUVWXYZ
abcdefghijklmno
pqrstuvwxyz$&fifl

Gill Sans Bold Extra Condensed—one weight $79

ABCDEFGHIJK
LMNOPQRSTUVWXYZ
ABCDEFGHIJKL
MNOPQRSTUVWXYZ
1234567890$

Las Bonitas—available in 3 weights. $59 per weight *(FE)*

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijklm
nopqrstuvwxyz
1234567890$&

Trois—one weight $79.00 *(FE)*

FONT HAUS

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Norwalk, CT 06850
800.942.9110
Fax 203.849.8527

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Font Bolajet
Kungstengatan 18
113 57 Stockholm
46.8.16.81.00

Prices shown in $US. Price and product availability subject to change without notice. Some typefaces on this page may not be available from some FontHaus Authorized Distributors. FontHaus, The FontHaus logo and *FoundryExclusives (FE)* are trademarks of FontHaus Inc. PostScript is a registered trademark of Adobe Systems, Inc. Headline set in *Mystery White, Black & Mixed* with the exception of the letter "D". This letter is from *GrecoDeco Inline*. Typeface names are trademarks of their respective holders. Design ©FHI 1992.

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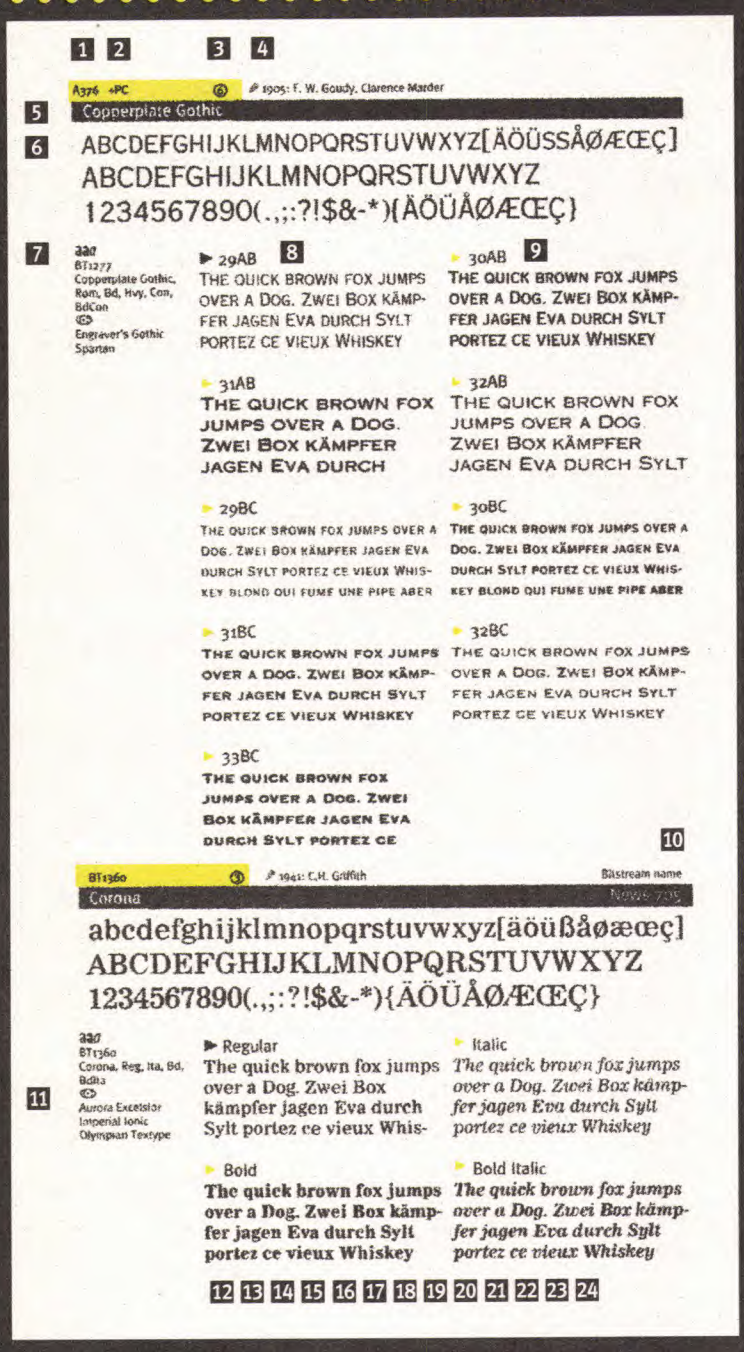
24 reasons why the FontShop Catalog is the best type reference that money can buy:



1. Order number with easy-to-remember supplier prefix
2. All fonts are available for Mac, most for PC
3. Design classification (18)
4. Year of design, designer (and original designer where appropriate)
5. Family name
6. Full alphabet showing of a representative weight of each family
7. aad denotes faces available from additional sources (duplicate typefaces are shown only if design differs significantly: saves trees!)
8. Black pointer shows weight used for alphabet setting
9. Identified text samples for all weights: expert, non-roman, pi & symbol fonts also shown in full detail
10. Alternative industry names shown where necessary
11. denotes 'see also': other faces of similar or complementary design

NOT SHOWN:

12. denotes companion faces: e.g. Blado italic references Poliphilus roman.
13. Full color divider pages, each by a different type designer, from Albert Boton to Hermann Zapf
14. Loose-leaf format to hold update pages as issued
15. Four sections: alphabetical, pi & symbols, non-romans, and miscellaneous.
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TECH talk

by Barry Zuber

Hardware

New Scanners

Santos Technology Inc. has introduced a 35mm slide scanner. **The Mira 35**™ captures the entire image in a single scan, and this reduces registration error and greatly improves image quality. With a resolution of 2700 dots-per-inch, the Mira 35 matches the grain resolution of standard film, providing clearer images. For Macintosh. $2695. Santos Technology Inc., 383 Van Ness, Suite 1604, Torrance, CA 90501. (800) 966-9960, or (310) 320-8888.

Prices keep falling in the scanner market as resolutions continue to get greater. UMAX Technologies, Inc. has introduced a 24-bit scanner with a resolution of 800 dots-per-inch. The **UC840** can scan up to 16.8 million colors as well as gray scale, halftone or line art modes. The UC840 is bundled with Photoshop for the Macintosh or Image-In Color for IBM/compatibles running Windows. $1995. UMAX Technologies, Inc., 3170 Coronado Drive, Santa Clara, CA 95054. (800) 562-0311, or (408) 982-0771.

Pressure Sensitive Tablet

Wacom Technology now offers the world's first **pressure-sensitive tablet** that connects directly to the Apple keyboard. High-speed data input from the tablet is essential in color graphics for responsive screen display. The tablet provides 120 pressure levels, so the harder you press, the thicker a line becomes. For Macintosh. $449. Wacom Technology Corporation, 501 S.E. Columbia Shores Boulevard, Suite 300, Vancouver, WA 98661. (206) 750-8882.

Dynamic Documents

MediaTime,™ by RasterOps Corporation, is a new video adapter that allows users to manipulate live video and edit audio recordings. Finished presentations can then be played back in full 16-bit fidelity. Completely QuickTime compatible, MediaTime allows people to create high-impact business presentations and interactive training programs. For Macintosh. $2799. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. (408) 562-4200.

New Color Printers

The **CorrectPrint 300**™ is a dye-sublimation printer that produces photorealistic images. The CorrectPrint 300 features a 300 dot-per-inch cyan-magenta-yellow-black (CMYK) four-color process to produce photorealistic output. The dye-sublimation technology allows the highest quality color output on the desktop from a proofing printer since it uses continuous tone in every pixel without dithering. The printer includes 35 resident fonts, supports PostScript® and includes a fast processor that accelerates the printing of large 24-bit image files. For Macintosh and IBM/compatibles. $10,999. RasterOps Corporation, 2500 Walsh Avenue, Santa Clara, CA 95051. (408) 562-4200.

Seiko Instruments Inc. has released the **Personal ColorPoint**™ **PSE,** a PostScript-compatible color printer for users in the graphic design and publishing fields. The ColorPoint printer connects to PCs, Macs and workstations using its serial, parallel and Apple LocalTalk ports. All three ports can be simultaneously active. The Personal ColorPoint PSE prints using a thermal transfer process onto cut-sheet, high-quality plain paper and overhead transparencies. For Macintosh and IBM/compatibles. $3999. Seiko Instruments USA Inc., 1130 Ringwood Court, San Jose, CA 95131. (408) 922-5840.

Network-ready Printers

NewGen Systems Corporation has designed a new line of PostScript-compatible laser printers for high volume printing applications in networked environments. The **TurboPS/440N** is a 17 page-per-minute, 400 dot-per-inch printer that comes with connections for serial, parallel, LocalTalk (Macintosh), and Ethernet interfaces. Automatic Recognition Technology (ART) determines whether to use Adobe PostScript or Hewlett-Packard® software emulations so that users don't have to configure the printer. The **TurboPS/440ND** provides automated duplex printing right out of the box. The NewGen printers support all fonts from Adobe Type 1 and 3, TrueType,™ Cassady and Greene, the Font Company, Altsys, Kingsley/ATF, Emigre and many others. NewGen Systems Corporation, 17580 Newhope Street, Fountain Valley, CA 92708. Call (714) 641-8600.

Affordable Typesetting

The **Unity 1200XL**™ brings 1200 dot-per-inch camera-ready output on plain paper with sizes up to 11" x 17." Other features of the printer include an internal hard disk with 135 pre-installed Type 1 typefaces, SmartSense™ automatic emulation sensing between PostScript and HP PCL, HotPort™ automatic port switching between computers and TurboGray™ halftone-enhancement. The Unity 1200XL allows users to print camera-ready two-page spreads, oversized graphics and 8 ½" x 11" page layouts with crop marks. The printer is designed to work with Apple Macintosh and IBM networks. $9995. LaserMaster Corporation, 6900 Shady Oak Road, Eden Prairie, MN 55344. (612) 944-9457.

Video Cards

RasterOps Corporation has brought its

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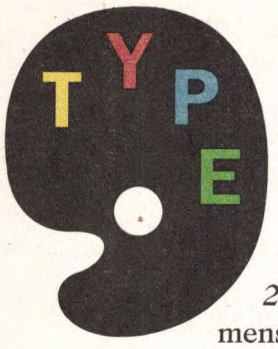
ITC CENTER ANNOUNCEMENTS



March 1 - May 21

The Art of the Type Specimen in the 20th Century

The Art of the Type Specimen in the 20th Century is a collection of type specimens produced by leading and lesser-known type foundries in Europe and North America, including the Caslon Foundry, American Type Founders, Klingspor, Deberny & Peignot, Mergenthaler Linotype, ITC, Adobe and The Village Letter Foundery.

For over 500 years, type specimens have been used to advertise and promote typefaces. With the technological advances of the twentieth century, competition among type manufacturers grew and so did the importance of the type specimen.

Throughout this century, world-renowned designers had been commissioned to design and typographically portray the type specimens. Some type manufacturers established in-house printing offices while others hired only the most careful printers to produce the specimens.

The specimens in this exhibition have been chosen by curator Jerry Kelly of The Stinehour Press to represent the finest material of the century.

An illustrated, limited-edition book will accompany this exhibition. The book includes an introduction by Kelly and an essay by David Pankow, curator of The Cary Collection, a library of books on printing and the graphic arts at the Rochester Institute of Technology.

Opening June 9

TDC 39

The 39th Annual Type Directors Club awards exhibition is a compilation of international work chosen for its typographic excellence. This exhibition is sponsored by the Type Directors Club.

The ITC Center is located at 866 Second Avenue, third floor, New York City. Hours are Monday through Friday, noon to 5:00 p.m. Admission is free. The gallery will be closed Friday, April 9, 1993.

1992-93 Herb Lubalin International Student Design Competition

In the last issue of *U&lc*, we announced the upcoming student design competition. Regrettably, ITC has had to discontinue the competition.

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PostScript *isn't* one of our foreign languages

Although we translate and typeset into most of the world's tongues, PostScript isn't the least bit foreign to us.

When you need to produce foreign language versions of material you've created in English on the Mac, our *PostScript Partnership*℠ services save you time, money, and aggravation because they're uniquely coordinated to *your* PostScript operations.

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ITC

International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

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TECH talk

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The Radius **PhotoBooster**™ offers Photoshop filter processing that is up to 800 percent faster than a Macintosh Quadra 950. The PhotoBooster is a daughter card that plugs into the Processor Direct Slot of the Radius Rocket family of products. Special software modules accelerate specific application processes that require the most power such as unsharp mask, sharpen and sharpen more, find edges, blur and blur more and Gaussian blur modules. For Macintosh. $899. Radius Inc., 1710 Fortune Drive, San Jose, CA 95131. Call (408) 434-1010.

Prepress Speed Increase

CYMaK Technologies has announced a combination of hardware and software which allows prepress CMYK operations to be performed more quickly and accurately than before. The **CymaKolor System** is comprised of a Color Acceleration Card, a CMYK Color Matching card and software. Photoshop users will immediately see a two- to five-fold increase in speed during CMYK operations. Another benefit to the CymaKolor System is that color on all output devices can be calibrated to match the monitor. This means that colors you see on the screen are what you get from your color proofer. For Macintosh and IBM/compatibles. $8000. CYMaK Technologies, 950 N. Rengstorff, Mountain View, CA 94043. (415) 968-9336.

Software

Quark Enhancements

Quark has announced over 20 new features to their award-winning layout program, QuarkXPress version 3.2. The new version of QuarkXPress for Macintosh runs substantially faster than version 3.1. **QuarkXPress 3.2** features include: save for service bureau, auto-backup, save page as EPS, color swatch drag, support of the EFI™ color system, new Pantone® color sets, font creator, box skew, vertical character scale, events scripting and cool blends. For Macintosh. Quark, Inc., 300 South Jackson Street, Denver, CO 80209. (303) 894-8888.

Windows Page Layout

Ventura Software Inc. has announced its new suite of Publisher's PowerTools,™ a portfolio of Windows-based page layout products. The portfolio includes new versions of Ventura Publisher,® Ventura DataBase Publisher,® Ventura ColorPro™ and the new Ventura PicturePro™ and Ventura AdPro.™ **Ventura Publisher 4.1** for Windows adds an enhanced graphical user interface. Included with the upgrade are new features such as multiple zoom levels, frame tags, interactive tab and indent editing. In addition, Ventura Scan™ and Ventura Separator™ are now included as part of the upgrade package. **Ventura DataBase Publisher 4.0** now supports access to virtually all common database and spreadsheet formats. Other new features include one-button publishing for greater automation, multiple database joins, graphics importing, calculated fields and trial publishing. **Ventura ColorPro 1.1** is an image color correction and separation program that provides prepress and color correction controls. **Ventura PicturePro** is a professional-level graphics tool that includes 24-bit image editing, vector drawing and scanning tools all in one product. **Ventura AdPro** fills the gap between desktop publishing and illustration programs. The product combines the most often used tools for advertising, brochure and display ad production. For IBM/compatibles. Ventura Publisher 4.0 $795, Ventura DataBase Publisher 4.0 $295, Ventura ColorPro 1.1 $895, Ventura PicturePro $795, Ventura AdPro $695. Ventura Software Inc., 15175 Innovation Drive, San Diego, CA 92128. (619) 673-0172.

Multimedia Applications

HSC InterActive is a completely integrated solution for creating multimedia applications on the Windows platform. HSC InterActive supports full-motion video and CD-quality audio. The program also includes a paint program, an animation module, a screen capture and color conversion utility and a license-free runtime module. To help new users get started, HSC InterActive comes with a large collection of buttons, bullets, photographic backgrounds, sound and music files, as well as a tutorial, sample application and animation files. For IBM/compatibles. $495. HSC Software, 1661 Lincoln Boulevard, Suite 101, Santa Monica, CA 90404. Call (310) 392-8441.

Photoshop Plug-Ins

Now there's a better way to work with Adobe Photoshop when making color corrections for prepress applications. Pre-Press Technologies, Inc. has announced a set of **plug-in filters** for Photoshop that add professional level

CMYK color correction, density masking as well as sophisticated unsharp masking functions. For Macintosh. $495. Pre-Press Technologies, Inc. 2443 Impala Drive, Carlsbad, CA 92008. (619) 931-2695.

Unlimited Color Output Devices

Freedom of Press® Pro for the Macintosh is a high performance software product that allows users to print PostScript files on devices from Sony, Canon, Kodak, JVC and Agfa Corporation. With the addition of these devices, Freedom of Press Pro enables designers to use the PostScript language to create color documents on over 70 different non-PostScript printers, film recorders and plotters. For Macintosh. $1495. ColorAge, Inc., 900 Technology Park Drive, Billerica, MA 01821. (508) 667-8585.

Accents & Borders Clip Art

3G Graphics offers an exciting new collection of clip art images with the release of **Accents & Borders™ 2**. Many designs were inspired by historical motifs from a variety of cultures and periods including Primitive, Native American, Greek, Egyptian, Victorian, Art Nouveau and Art Deco. Containing over 300 decorative and representational images, Accents & Borders 2 includes a variety of cutting-edge contemporary images including woodcut and high-tech styles. For Macintosh and IBM/compatibles. $149.95. 3G Graphics, Inc., 114 Second Avenue South, Suite 104, Edmonds, WA 98020. (800) 456-0234, (206) 774-3518.

Marble & Granite on CD-ROM

Artbeats has announced the availability of a double CD-ROM set containing a comprehensive library of digitized marble and granite images. **Marble & Granite** is designed for use by graphic designers, slide and multimedia presentation developers. The CD-ROM provides medium and high resolution TIFF images for use in prepress production, the creation of 35mm slides and 300 dot-per-inch laser printers. For Macintosh and IBM/compatibles. $349. Artbeats, 2611 Myrtle Road, Myrtle Creek, OR 97457. (503) 863-4429.

3D Graphics

Now you can create freeform 3D illustrations on the Mac with **Alias Sketch™** by Alias Research. Sketch version 1.5 allows direct import of any 2D curve, including text outlines created in Adobe Illustrator® or Aldus FreeHand.™ The program has the ability to apply photo-realistic materials to objects with automatic generation of accurate shadows, reflections and refractions when the 3D images are rendered. Alias Sketch lets users draw combinations of freeform lines and curves anywhere in 3D space using tools similar to those found in 2D illustration programs. This way of working in 3D means users don't need to think about xyz coordinates. For Macintosh. $995. Alias Research, 110 Richmond Street East, Toronto, Canada M5C1P1. (416) 362-9181.

Multimedia Screen Saver

Now there's a multimedia screensaver that plays QuickTime™ movies. **Pixel-Play™** turns your screen into a collage of multimedia imagery by playing back any combination of video, sound, 2D and 3D animations. Relying on Apple's QuickTime technology, PixelPlay lets you customize the selection and playback of QuickTime movies in any order while they are floating around on your screen. For Macintosh. $49.95. Silicon Sports, 324 High Street, Palo Alto, CA 94301. Call (415) 327-7900.

Trends

Donate Your Outdated Computers

The East West Education Development Foundation, a not-for-profit organization dedicated to recycling computer equipment for educational settings in the United States, Eastern Europe, the former Soviet Union and other developing countries, is currently seeking donations of used computers. The Foundation will refurbish them and ship them to schools and educational organizations that need them. For more information, contact East West Education Development Foundation, 49 Temple Place, Boston, MA 02111. (617) 542-1234.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.

❖ ❖ ❖ ❖ ❖

TECH talk

—Part 2—

New Product Reviews

Given the vast array of new computer software products on the market, it helps to rely on advice from experts when making purchasing decisions. The following is an excerpt from "Minifinders," a directory of current Macintosh hardware and software products reviewed and rated in *MacUser*. This excerpt includes reviews of programs for fonts and typography. For a complete listing, refer to *The Macuser 1500*, a 1993 buying guide.

Fonts and Typography Software

ASCII Chart

ASCII Chart is a DA that shows all 256 characters for a font. Fonts can be easily changed with the Font menu. Can display characters at 72 points. Quickly finds hidden characters, keystrokes, and hex equivalents. Doesn't print. Version 2.0 reviewed. Version 4.2 shipping. Shareware $10; available from online services such as ZiffNet/Mac.

continued on page 49

Switch to A Faster, Cleaner Adhesive System

THE DAIGE WAXING SYSTEM

Stop wrestling with rubber cement, spray adhesives or old fashioned waxers. The Speedcote wax coater and BB9 adhesive wax provide optimum performance:

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- ✔ ***Superior Adhesion:*** BB9's unique formula ensures easy repositioning, plus the strongest adhesion possible. Its higher melt point, ensures a secure bond in warmer environments.

Only the Speedcote is fully automatic for perfect waxing everytime. Its precision temperature control eliminates bleedthrough on the thinnest laser paper. **For more information call Daige at 800-645-3323**

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Circle 245 on Reader Service Card

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The GRAPHIC TOOLKIT Features:

- Rulers, Bullets & Boxes Gauge
- Screen Finder
- Screen Tint Percentage
- Leading Gauge
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- Sans Serif Type Size Gauge
- Centering Ruler (inch, centimeters & picas)
- Inch, Agate & Centimeter Ruler
- Inch, Pica & Point Ruler
- Alignment Guide

Available From Leading Art & Graphic Supply Dealers

Graphic Products Corporation, Wheeling, Illinois 60090 U.S.A. Phone: 708-537-9300

Circle 272 on Reader Service Card

ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF NOVEMBER 20, 1992.

A

ITC American Typewriter®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Light Condensed
Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

B

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
Light
Medium
Demibold
Bold
Heavy

ITC BEE/KNEE/™

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E

ITC Élan®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Esprit®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
Medium
Bold

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
Book X-Compressed
Demi X-Compressed

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

G

ITC Galliard®
Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Narrow
Light Narrow Italic
Book Narrow
Book Narrow Italic
Bold Narrow
Bold Narrow Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Giovanni®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
Original
Bold
Black

ITC Goudy Sans®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I

ITC Isadora®
Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J

ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L

ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy Serif™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

M

ITC Mendoza Roman™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa Recut™

ITC Mona Lisa Solid™

N

ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O

ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

ITC Ozwald™

P

ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q

ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Phonetic™ Sans
[aɪ tiː siː stəʊn fəʊ'nɛtik™ sænz]

ITC Stone Phonetic™ Serif
[aɪ tiː siː stəʊn fəʊ'nɛtik™ 'sɛrɪf]

ITC Stone Sans®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif®*
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T

ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U

ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V

ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W

ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

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ITC Arabic

ITC Boutros Modern Kufic™

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بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM

ITC Boutros Setting™

بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

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بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

ITC Boutros Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Display Typefaces

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No. 223®
ITC/LSC Caslon Light No. 223 Italic®
ITC/LSC Caslon Regular No. 223®
ITC/LSC Caslon Regular No. 223 Italic®
ITC/LSC Caslon Bold No. 223®
ITC/LSC Caslon Bold No. 223 Italic®
ITC/LSC Caslon X-Bold No. 223®
ITC/LSC Caslon X-Bold No. 223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®

ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan®
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

TECH talk *continued from page 45*

ATM (Adobe Type Manager)

Adobe Type Manager is a must-have utility that creates smooth PostScript type fonts at any size on-screen and when printed on Quick-Draw prints such as Apple's ImageWriter II. Not quite perfect (has some problems with Microsoft Word and smaller point sizes) and has slow performance on 68000-based Macs. Version 1.01 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later system 6.03 or later. $99. Adobe Systems, 1585 Charleston Road., P.O. Box 7900 Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

Classic Textures

Classic Textures is an advanced implementation of TeX, a popular standard among code-based typesetting programs. Used extensively for complex long-document publishing, especially in the legal profession and with large databases. Handles mathematical typesetting well. Good for people trained on mainframes in the early days. Steep learning curve. Version 1.0 reviewed. Version 2.5 shipping. Requires Macintosh Plus or later with 2 MB of RAM. $695; education-discount price, $495. Blue Sky Research, 534 S.W. Third Avenue, Portland, OR 97204. (800) 622-8398 or (508) 222-9571.

Evolution

Evolution is an easy-to-use conversion utility for translating fonts among Type 1, Type 3, and EPS formats. Doesn't produce AFM (Adobe Font Metrics) files, and fonts are unhinted. Sensitivity controls help with different conversions, and Evolution can output character sets as printer fonts. Version 1.02 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 6.04 or later, and a hard drive. $79. Image Club Graphics Inc., 1902 Eleventh Street S.E., Suite 5, Calgary, Alberta T2G 3G2 Canada. (800) 661-9410 or (403) 262-8008.

Fontina

Fontina greatly enhances a font menu by showing all your fonts simultaneously, in multiple columns if needed. No scrolling is required. Correctly organizes font families. Can show fonts in any face and size. Trouble-free, and performance is excellent. Knapsack feature lets you put favorite fonts at top of menu. Version 1.0 reviewed. Requires Macintosh Plus or later. $69.95 *continued on page 52*

Licensing Index

Continued from page 25)

Mastercard at (800) 428-7400 or by $10.00 check including shipping, payable to: The Center for Creative Imaging, 51 Mechanic Street, Camden, ME 04843

Graphic Artists Guild Handbook, Pricing and Ethical Guidelines 7th edition.
New York: Graphic Artists Guild, 1991. To order send $22.95 plus $3.50 shipping and handling along with your name and address to the Graphic Artists Guild, 11 West 20th Street, New York, NY 10011-3704. NY residents add 8 ¼% sales tax of $1.89

A Guide to Copyright in the Multimedia Age
(Scheduled for publication Fall 1993) An ITP publication, the guide will be a trade reference book for all people involved in the policymaking process. It will provide essential background information on copyright for all categories of expression covered by U.S. copyright law, and will cover contemporary issues in emerging areas, such as digital photography, the manipulation of scanned images, multimedia and CD-ROM.

Leland, Caryn R.
Licensing Art & Design,
New York: Allworth Press,1990. $12.95

Ritchin, Fred.
In Our Own Image,
New York: Aperture Foundation, 1989. To order *In Our Own Image* by credit card or check, or to order a catalog call: (212) 505-5555 or write to: Aperture Foundation, 20 East 23rd St., New York, NY 10010

Sebastian, Liane.
Electronic Design and Publishing: Business Practices.
New York: Allworth Press, 1992. $19.95

Weisgrau, Richard and Remer, Michael
Copyright Guide for Photographers.
New York: ASMP, 1991

Wilson, Lee.
Make it Legal.
New York: Allworth Press, 1990. $18.95

White, Jan V.
Color for the Electronic Age.
New York: Watson-Guptill, 1990.

White, Jan V.
Graphic Design for the Electronic Age
New York: Watson-Guptill 1988.

Compiled by Leslie Sherr

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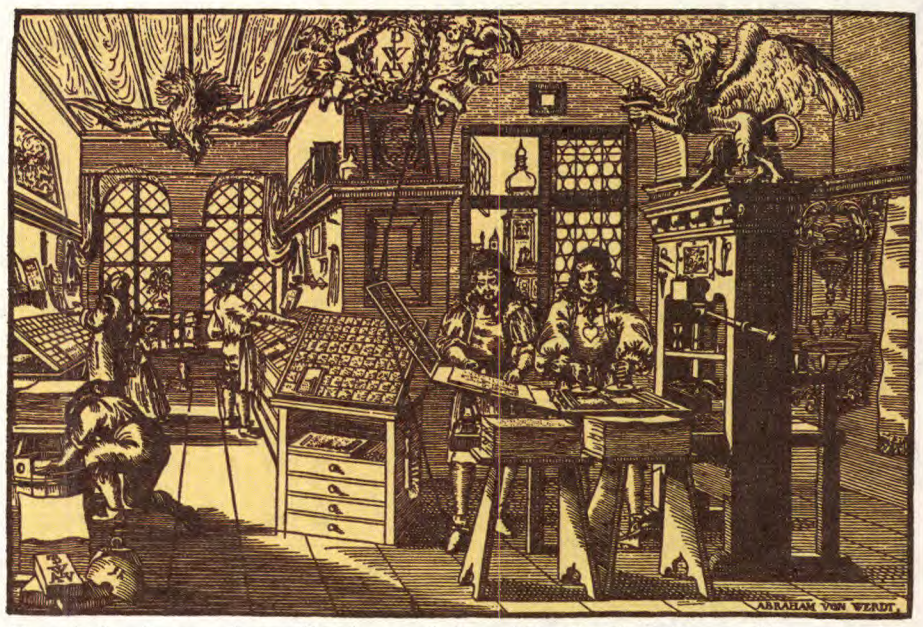

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FontSizer II creates high-quality screen fonts of any downloadable PostScript typeface in sizes up to 96 points. Excellent utility for producing large font sizes with true WYSIWYG. Version 1.7 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 5.1 or later, and a PostScript printer. $99.95. American Microelectronics, 1611 Headway Circle, Building 3, Austin, TX 78754. (512) 339-0001.

FontStudio

FontStudio provides a fully integrated environment for typography on the Mac. If you want a font-production system, FontStudio might be irresistible, because of its ability to store character parts in a library, its excellent bitmap editor, and strong kerning-pairs interface. Supports Adobe Type 1, Bitstream, Fontographer, LetraFont, and TrueType fonts. Provides automatic and manual hinting plus automatic interpolation between two existing font weights. Lets you select either Adobe Type Manager, TrueType, or a built-in-rasterizer to display outline characters during design process. Has the ability to import Illustrator 1.1 artwork or use PICT and TIFF files as templates. The interface is dense, precise, and sometimes confusing. Version 2.0 reviewed. Requires Macintosh Plus or later and a hard drive. $595. Letraset USA, Inc. 40 Eisenhower Drive, Paramus, NJ 07653. (800) 343-8973 or (201) 845-6100.

Hermes & Tribune Fonts

Hermes & Tribune Fonts are specially designed fonts that come in sizes up to 120 points. Optimized for the ImageWriter IISC, and fax modems, these fonts look better than Apple's fonts and can replace Helvetica and Times. Requires a non PostScript high-resolution printer. $44.95. Miles & Miles, 704 N. Water, Suite 1, Ellensburg, WA 98926. (509) 925-5280.

KernEdit

KernEdit is an excellent kernpair editor that lets you alter the kerning data for both PostScript and TrueType fonts. Word View feature greatly simplifies kerning-table creation. Maximum resolution is 1/1000 em. Version 1.06 reviewed. Version 2.0 shipping. $149; additional kerning-table packages, $95 each. Agfa Division, Miles Inc. (Type Products), 200 Ballardvale Street, Wilmington, MA 01887. (800) 227-2780 or (508) 658-5600.

LetraStudio

LetraStudio is a type-customization program for creating headlines, logos, signs and other display type. Can create unique distortion effects. Works with LetraFont typefaces and TrueType or Adobe Type 1 fonts. Lets you edit imported Adobe Illustrator drawings. Interface may seem awkward to some users. Exports files in Illustrator, EPS and other formats. Can open multiple documents. Adequate color support. Version 2.01 reviewed. Requires Macintosh Plus or later and a hard drive. $249. Letraset USA, Inc., 40 Eisenhower Drive, Paramus, NJ 07653. (800) 343-8973 or (201) 845-6100.

LetrTuck

LetrTuck is a kerning utility that lets you add, delete or modify the kern pairs for any installed screen font in the System file, Font/DA Mover suitcases, or QuarkXPress documents. Version 1.04 reviewed. Version 3.0 LetrTuck Plus shipping. $99. EDCO Services, 12410 N. Dale Marbry Highway, Tampa, FL 33618. (800) 523-8973 or (813) 962-7800.

Letterforms and Illusion

Letterforms and Illusion is a set of fonts and figures that leads you into exciting typographic explorations. Includes a limited version of MacPaint. Requires Mac Plus or later. $39.95. W. H. Freeman & Co., 41 Madison Avenue, New York, NY 10010. (800) 877-5251 or (212) 576-9400.

MacTography Type Sampler and Type Listing

The MacTography Type Sampler and Type Listing combination is a classic art director's type book that has samples

of all PostScript laser fonts. The material is searchable on-disk, but the screen resolution is poor. The printed version of Type Sampler is the more valuable part of this package. Requires Mac Plus or later; Type Listing requires Microsoft Works. $75; one year of printed updates, $80. MacTography, 326-D N. Stonestreet Avenue, Rockville, MD 20850. (301) 424-3942.

Metamorphosis Professional
Metamorphosis Professional is a utility that converts fonts among PostScript Type 1, Type 3, and TrueType formats on the Mac. Can also produce PostScript fonts for the PC and NeXT platforms, TrueType fonts for the PC, and Fontographer databases. Can access PostScript fonts located in printer ROM and save them on your hard disk. Also can export EPS and PICT outlines of Font characters. Elegant interface is powerful yet flexible. Can't create bit maps for TrueType-to-Type-1 conversions and can't convert Adobe Expert series. Version 2.01 reviewed. Version 2.04 shipping. Requires Macintosh Plus or later; hard drive recommended. $149. Altsys Corp., 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

Publishing Packs
Publishing Packs bundles three Adobe typefaces that work well together for specific publishing projects. The packages offer substantial savings over purchasing the typefaces individually, and the documentation has useful information on typeface characteristics. Requires Macintosh Plus or later. Publishing Pack 1 (Newsletters), $395; Publishing Pack 2 (Forms and Schedules), $475; Publishing Pack 3 (Presentations), $475. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 943039. (800) 833-6687 or (415) 961-4400.

SPECtacular
SPECtacular is a flexible typesampler program that prints a variety of handsome specimen sheets. Shows typefaces in one-and two-page layouts. Incomplete documentation. Version 1.1.6 reviewed. Version 1.2 shipping. $79.95. Omega System, P.O. Box 7633, Chico, CA 95927. (916) 894-6351.

the TypeBook
This simple type-sampler program includes four layouts: a specimen page; a key-caps table; a complete character set; and sample lines—which prints a two-line sample of each selected font. Provides a fast, easy way to compare installed fonts. No frills but offers lots of information about fonts and typography. Good Support. Version 2.2 reviewed. Version 3.04 shipping. Requires Mac Plus or later with System 6.04 or later. Free from on-line-services such as ZiffNet/Mac; customized version, $45; or send postage-prepaid disk mailer and an 800K disk. Golden State Graphics, 2137 Candis Avenue, Santa Ana, CA 92706. (714) 542-5518.

TypeAlign
TypeAlign is an INIT/DA utility that is helpful for DTP work if you use Adobe Type Manager. TypeAlign lets you quickly place text along circular, angled or arbitrary paths. The program could use the Clipboard better, but the simple effects are easy to control, and the results are striking. Version 1.0.2 reviewed. Version 1.04 shipping. Requires Macintosh Plus or later, System 6.03 or later, ATM, and a hard drive. $99. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

TypeStyler
This easy-to-use type-customization program lets you transform TrueType or Adobe Type 1 fonts into complex display type. Uses Bezier-curve editing controls to distort either individual letter characters or entire blocks of text. Supports 8-bit or 24-bit color and can output files as spot-or process-color separations. Supports RGB, CMY, or CMYK colors but not Pantone colors. Overprint feature handles color-registration problems when printing simple graphics. Letter Fusion feature quickly creates striking special effects such as graduated color fills. Includes Adobe Type Manager. Version 2.01 reviewed. Requires Macintosh Plus or later and System 6.03 or later. $219.95. Brøderbund Software, Inc., 500 Redwood Boulevard, P.O. Box 6125, Novato, CA 94948. (800) 521-6263 or (415) 382-4400.

World Class Fonts!
World Class Fonts! are bitmapped screen fonts that come with three useful utilities. Eight separate volumes are available. $89.95 per volume. Dubl-Click Software, Inc., 22521 Styles Street, Woodland Hills, CA 91367. (800) 775-2068.

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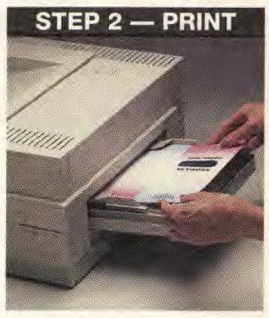

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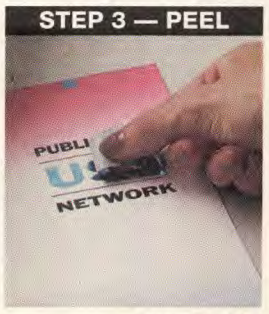

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U&lc COLOPHON

For more than a year now *U&lc* has been produced electronically, using the latest desktop publishing technology. In many ways, this technology has redefined the way *U&lc* is designed, edited, produced and printed.

This colophon sheds some light on the production of some editorial features in each issue of *U&lc,* and shares with readers the problems and inspiration that the new technologies offer in publishing today. Working with the design team from Paul Davis Studio, the production team responsible for these pages includes: Jane DiBucci, art/production manager, *U&lc;* Clive Chiu, production assistant, *U&lc;* and designer and type consultant James Montalbano, president, Terminal Design, New York.

U&lc, Issue 19.4, Winter, 1992-1993

COVER

Hardware: Macintosh 2X, FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster TurboRes 800 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter (output to film).
Software: Adobe Photoshop; QuarkXPress.
Notes and Comments: To dramatize the the visual excitement and variety of the electronic age, Paul Davis did a portrait of a man with multiple eyes. He then scanned his painting into the computer with a Microtek scanner and brought it into Photoshop. He provided art at 150 dpi to James Montalbano, who resampled the image to 220 dpi in Photoshop. (*U&lc* art uses a halftone screen of 110 lines per inch, so artwork must be delivered twice that, at 220 dpi.) Because the file was quite large at 39.5 MB, and would be slow to print, Montalbano created a small, low-resolution (53 dpi) file of the artwork for proofing.

This cover also features the debut of the *U&lc* logo in digital form. Montalbano recreated the logo using URW's Ikarus M with an Aristo digitizing tablet, and converted it to an EPS file. The logo and alphabet bar were assembled in Adobe Illustrator. QuarkXPress was used to create cover lines and type, and the piece was imaged directly to four-color film via a Linotronic Imagesetter.

PAGE 7

Article: "Deja Vu, Once Again: Magritte at the Met"
Hardware: Macintosh 2X and FX; LaserMaster 800 printer and QMS/810 (for internal proofing), Linotronic Imagesetter (for final output).
Software: QuarkXPress.
Notes and Comments: Type was created using QuarkXpress; mechanicals were produced by traditional means.

PAGE 8

Article: "The Letters U, V, W & Y"
Hardware: Macintosh 2X and FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster 800 printer, Apple Laserwriter (all three for in-house proofing); Linotronic Imagesetter (film output).
Software: QuarkXPress, Adobe Illustrator, URW Linus M, Photoshop.
Notes and Comments: Lisa Mazur of Paul Davis Studio found the engraving of the snake in an old encyclopedia and silhouetted it using Photoshop. The individual letters were enlarged and colored in Photo shop, then the bitmapped edges were retouched pixel by pixel to erase the jagged edges. Given the slow-to-print large file size–39.5 MB–Montalbano then created a low-resolution file at 53 dpi for page proofing during production.

Montalbano traced the ancient letter symbols by using an Apple scanner to scan original art at 300 dpi. They were then autotraced using URW's Linus M auto-tracing software, saved as an EPS file and imported to QuarkXPress. The file was imaged directly to four-color film via a Linotronic Imagesetter.

PAGE 10

Article: "Typographic Milestones"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: QuarkXPress.
Notes and Comments: Type was created using QuarkXPress. Mechanicals were produced by traditional means.

PAGE 14

Article: "Taming Technology: A conversation with Neil Postman"
Hardware: Macintosh 2X, FX; Quadra 900; QMS/810 printer, LaserMaster 400 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter (for final film output); Aristo digitizing tablet.
Software: Adobe Photoshop; QuarkXPress, URW Ikarus M, Adobe Illustrator.
Notes and Comments: The letter T artwork was digitized using Ikarus M and an Aristo digitizing tablet It was saved as an EPS file in Illustrator for use in QuarkXPress. The text type was created using QuarkXPress. The curved pull quote was created using Adobe Illustrator.

PAGE 16

Article: "Magazine 2000"
Hardware: Macintosh 2X, FX; Quadra 900; Microtek scanner; QMS/810 printer, LaserMaster 400 printer, Apple Laserwriter (for in-house proofing); Linotronic Imagesetter; Scitex Dolev imagesetter.
Software: Adobe Photoshop; QuarkXPress, Adobe Illustrator.
Notes and Comments: *Arrow* was created in QuarkXPress, output to working film negatives, and then artwork was stripped in traditionally. *Monogram* was created in QuarkXPress, output to working film negatives, then artwork was stripped in traditionally. *VR* art was created electronically, and resampled at 220 dpi and output directly to film via the Linotronic Imagesetter.

PAGE 22

Article: "The Digital Dilemma: Who Owns the Image?"
Hardware: Macintosh 2X, FX; QMS/810 printer LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: Adobe Photoshop; QuarkXPress, Adobe Illustrator.
Notes and Comments: The headline's type was distorted using Illustrator to reflect the potential use of electronic technology. Text was created in QuarkXPress. Mechanicals were produced traditionally.

PAGE 26

Article: "What's New from ITC: ITC Legacy"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final repro).
Software: QuarkXPress.
Notes and Comments: Text was created in QuarkXPress. Mechanicals were produced traditionally.

PAGE 34

Article: "Medium Hot: A Portfolio"
Hardware: Macintosh 2X, FX; QMS/810 printer, LaserMaster 800 printer, (for in-house proofing); Linotronic Imagesetter (for final film output).
Software: Adobe Photoshop.
Notes and Comments: Most artwork was provided on Syquest disks from artists. Many of these images were selected from workshops Paul Davis conducted at the Center for Creative Imaging.

(compiled by Joyce Rutter Kaye)

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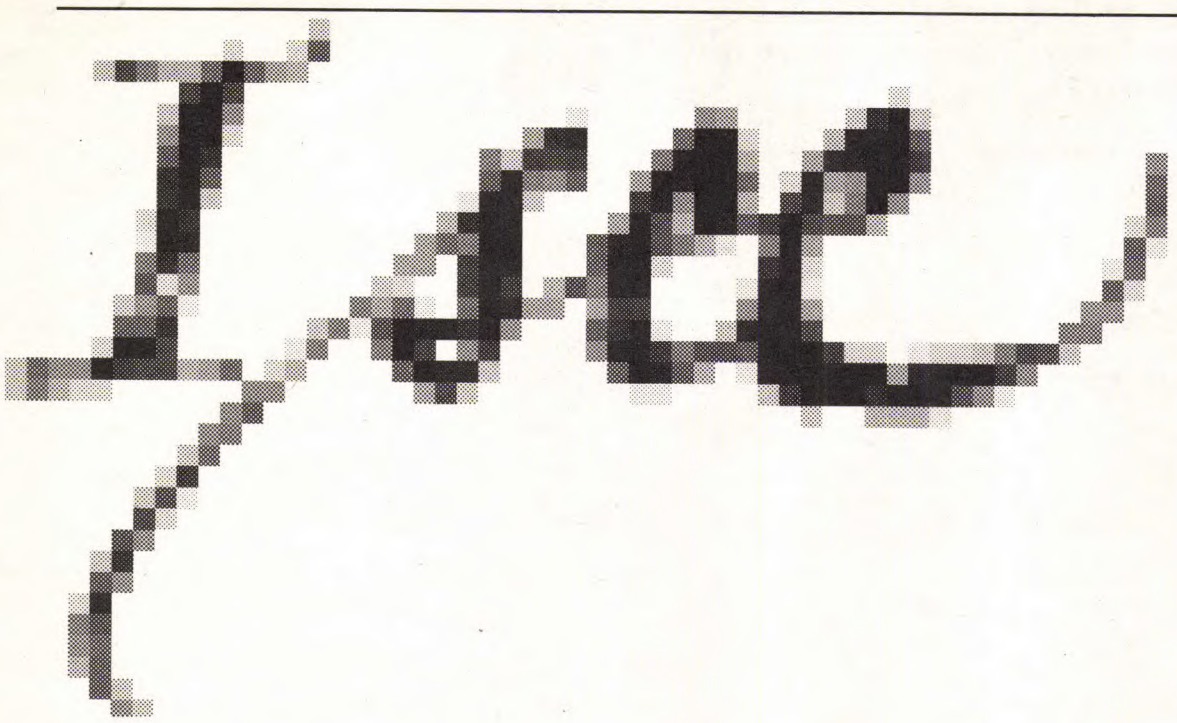

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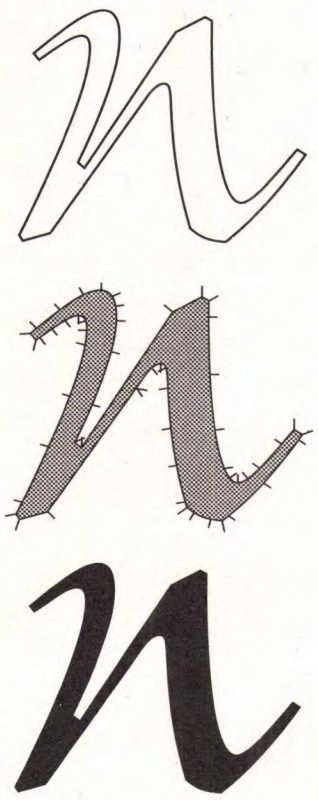

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